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THE NEW YORK DRAMATIC MIRROR

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FANNIE BATCHELDER.

THE NEW YEAR'S MIRROR.

The issue of THE MIRROR on Tuesday, Dec. 27, will be a special New Year's Number.

It will include, besides the usual weekly news, criticisms, departments, etc., several extra pages devoted to pictorial and literary features.

A large extra edition will be published, but there will be no increase in the advertising rates. The New Year's Number will be as valuable a medium as the Christmas MIRROR, which has sold like the proverbial hot-cakes.

To the many advertisers whose copy was received too late for the Christmas Number and to theatrical advertisers generally the New Year's Number will furnish exceptional advantages.

Advertisements will be received for the New Year's Number until Dec. 22. The earlier copy is received the better.

AT THE THEATRES.

Broadway.—The Prodigal Father.

Farcical-comedy in three acts, by Glen MacDonough. Produced Dec. 12.

Stanley Dodge	George W. Denham
Tom Breeze	George C. Boniface, Jr.
Percy	Walter Thomas
Catesby Duff	George Gaston
Rev. Mildmay Smiles	Walter Pleugh
Smith	Cecil Kingstone
Dollie Bonde	Blanche Chapman Ford
Kate	Cora Macy
Tacy	Hope Ross
Beadle	Marguerite Franklin
Birdikins	Little Irene Franklin

The Prodigal Father is not likely to draw larger houses to the Broadway than The Country Circus, which was taken off after a dismal engagement on Saturday night. Announced as a comedy—a word sadly misused in these days—the piece is in reality a broad farce. Glen MacDonough is the author. In the absence of specific knowledge to the contrary, it may be assumed that the work is original with him, but in plot and characterization it suggests Gallic origin.

There are one or two scenes in the second act that are comic, but for the most part The Prodigal Father is slow and soporific. The tenuous plot is trite; the complications are defective in ingenuity and the dialogue is slangy when it is not stupid. Added to this, the lines are coarse at times.

In The Prodigal Father one Stanley Dodge, a scientific man who has needed only opportunity to develop a gift for the forbidden, is ambitious to rival the fame of Stanley as an explorer, and to that end he arranges to accompany an expedition to Africa. While waiting to take ship in New York, the scientist becomes infatuated with a variety actress, Dolly Bonde, misses the steamer, and keeping in seclusion until the return of the expedition he goes to his home primed with the most fantastic lies about his travels. Tom Breeze, who loves the old fellow's daughter, disbelieves the tales of Africa, and disguises himself as an African prince in order to win the young woman. New complications follow the return of Dodge's son from college with a wife who is none other than Dolly Bonde. As is usual, everything is straightened out in the end.

The Prodigal Father is not worth serious criticism. It may pass muster in primitive communities, but its appearance on Broadway can be accounted for on the theory that it was the only thing available as a stop-gap. There was occasional laughter on the audience's part, which was due to the efforts of some of the actors rather than to the humor of the author. There was also an obstreperous claque on hand, that strove, with an energy worthy of a better cause, to conceal the apathy of the non-partisan "paper" that abounded in such parts of the house as were tenanted.

While the performance lacked polish, the cast was far superior to the play. Two hits were made—one by Walter Pleugh and the other by little Irene Franklin. Mr. Pleugh played Catesby Duff, an ex-song-and-dance man, with quaint, dry humor, and for the recital of his serio-comic domestic tribulations, with piano accompaniment *à la* George Grossmith, he won several rounds of genuine applause. Little Irene—probably the most precocious juvenile at present on the boards—is a real comedian who, as Birdikins, an *enfante terrible*, convulsed the house. Such mature skill as she exhibits suggests the eerie thought that by some metaphysical freak the brain of a woman has been given to a little child.

Mr. Denham was mildly amusing, and frequently somewhat inaudible as Dodge, the bogus African explorer. Mr. Boniface's idea of the *jeune premier* of farce is that he acts, speaks and arrays himself like an Eighth Avenue counter-jumper. Mr. Thomas played the unfortunate Percy with commendable earnestness and refreshing naturalness. Mr. Kingstone made an efficient confidential valet.

Blanche Chapman Ford acted Dollie Bonde in the loud style that the part demands. Perhaps it was on that account that the personation was decidedly disagreeable. Dodge's daughters were vivaciously played by Misses Macy and Ross. Beadle was a neat and trim maid, as presented by Marguerite Franklin.

The Prodigal Father will be kept on until Jan. 2, when The New South is to be produced at this theatre.

Grand Opera House.—The Scout.

Dr. Carver's exciting play of Western life, The Scout, after a most prosperous season at Niblo's, opened at the Grand Opera House last night, with a promise of equal prosperity. It presents many novel features of wild life, with simulations of the excitements that in tales of the West, and pictorially and in its persons is interesting to a wide range of intelligences. Indians, half-breeds, cowboys, Mexicans and other denizens of frontier localities are seen in all their costumes and in many of their customs, and the *ensemble* is very striking. The fall of the horse of the scout from a bridge into a rushing river is real and thrilling.

Union Square.—Therese.

Tragedy in four acts, adapted from Zola's Therese Raquin. Produced Dec. 12.

Laurent	Kyrle Bellew
Camille	Mason Mitchell
Grivet	Mr. Ward
Michaud	Verner Clarges
Mme. Raquin	Ida Vernon
Suzanne	Perdita Hudspeth
Therese Raquin	Mrs. Potter

The realists in fiction are crowding into literature; and the naturalists, so called, are seeking the theatre. The most notable—if not really the only—naturalistic play yet seen in New York was witnessed at the Union Square Monday night. It was an adaptation of Zola's novel, entitled Thérèse Raquin, and its main illustrators were Kyrle Bellew and Cora Urquhart Potter.

Persons presumably competent to judge differ as to Zola, as they do as to the province of the theatre. By some Zola is looked upon as the high priest of a naturalness that is held in esteem because the believers in it expect that it will wholly reform literature; by others he is regarded as an exposer of matters that have been secluded as far as possible for public good. And as to the theatre, these classes have a like belief: the one holding it to be a place fit only for rational amusement and for noble lessons, and the other expecting it to become a place in which the morbidly immoral shall be analyzed after the matter-of-fact fashion of developments under the didactic surgeon's knife at a clinic.

The story of Zola's novel and this play is well known. A woman of erratic passions is married without knowing the meaning of the bond to a half-imbecile cousin, who introduces to his domestic circle a young artist, handsome, vital, and a pleasure-seeker. The wife and the artist fall secretly into immediate sympathy. The life between them they finally agree to take. The husband is drowned by them while all three are presumably enjoying a holiday. The guilty pair are not suspected, and their marriage is devised by good-natured busybodies of their circle a year later. The mother of the murdered man is of the household, and looks happily upon the marriage. She later learns the truth, and the shock paralyzes her. Haunted before their nuptials by remorse, this mother is now a silent but terrible witness. They were guilty before the commission of the crime, but their growing terrors have kept them apart until the wedding night. They meet to retire just as the mother regains her faculties and denounces them, and in despair they kill each other.

A large audience—notably representative of upper Bohemia, if there now be such a stratum of metropolitan population—sat fascinated throughout Thérèse on Monday night. Just as a crowd that might gather on a city street would follow morbidly the relics of any bloody or shocking accident of the day. There is just that element of morbidity in any gathering of human beings. All that is needed is the morbid scene or activity to develop it.

The play has a grim comedy element in minor characters that serves to intensify its motive terrors. In all its effects it is strong, although there is little that is legitimately dramatic in it. It grows from a suggestive opening to a climax that shocks, and every incident contributes to the catastrophe. This may be a high type of dramatic potency if not of dramatic art.

The work of Mrs. Potter as Thérèse was an astonishment. It was in analytic line with the play's purpose, and was remarkable for its sinister repose no less than for its appropriate activities. There was, perhaps, a too-apparent simulation of that Frenchwoman, Bernhardt, whose capacity so marvelously fits such morbid and moodish types. But Mrs. Potter has a face of sensitive mobility; and she has shades of art that are distinctly original. Imitative she is; but she is also sole in something essential of her method, although that something eludes analysis.

Mr. Bellew illustrated the animality of Laurent, the lover, naturally, but was somewhat too graphic in the tenser scenes. Mason Mitchell intensified the mental and physical weaknesses of the fated husband. Ida Vernon was effective as the mother. Messrs. Ward and Clarges developed two character parts with skill, save that the latter demonstrated too loudly.

Star.—A Fool's Paradise.

Comedy-drama in three acts, by Sydney Grundy. Revived Dec. 12.

Sir Peter Lund	E. S. Willard
Philip Selwyn	Royce Carleton
Lord Normantower	Louis Massen
Hon. Tom Verinder	Hugh Harting
Price	Harry Barfoot
Beatrice Selwyn	Maxine Elliott
Mildred Selwyn	Nannie Craddock
Johnston	Mary Sanders
Kate Derwent	Marie Burroughs

At the Star Theatre on Monday before an auditorium in which there were few empty seats E. S. Willard acted for the first time in this city the character of Sir Peter Lund in A Fool's Paradise.

The history of this play is interesting. Six years ago Henry C. Abbey began the season of his stock company at Wallack's Theatre by producing it. It was then called The Mouse Trap. It had been seen nowhere else, and after fourteen performances it became necessary to revive Caste in its stead. It was noted then that the play is neatly put together, that the dialogue is concise and pointed, as it is invariably when written by Grundy, that the development of the plot is logical, and that the interest is culminative. But it was made plain at the same time that the principal theme is lachrymose, that the characters are conventional and that the motives that actuate them are frequently selfish and rarely dramatic.

In a word, A Fool's Paradise is the work of an expert, but it is not extraordinary. Furthermore, there is always latent the thought that the premise upon which it is reared that a supposed confidante of a man can deliberately scheme to poison him—is palpably similar to the main incident of D'Ennery's The Lady of the Isle.

Sir Peter, as acted by Mr. Willard, is dissimilar in some characteristics to the character as acted by Charles Groves at Wallack's (now Palmer's), and by John Hare last Summer at the Garrick Theatre. Mr. Graves was unctuous and benevolent, Mr. Hare was caustic and sly, and Mr. Willard is ironical and curt. Each performance is almost perfect of its kind. It is possible that Mr. Willard's is more human than the others, for the tenderness of heart hid behind the implacable demeanor is more often exposed.

Miss Burroughs is as ever a delight to the eye, and her acting has measurably improved. Royce Carleton's acting is well considered. Louis Massen makes an interesting Lord Normantower. Maxine Elliott is cast for the heavy role. It can be said simply that she looks the part.

Niblo's.—The Midnight Special.

A melodrama in four acts. Produced Dec. 12.

Jack Blackmore	John Archer
Herbert Clare	Eugene Sweetland
Jem Haggin	Clarence Bellair
Mike O'Hara	Joe Coyne
Robert Dent	John Wood
Reginald Lynn	S. C. Haipin
Tabbs	Marie Guerand
The Lunch Counter Girl	Lillian Preston
Eleanor	Marie Edgar

Niblo's has lost its erstwhile reputation as a spectacular show house, and has been transformed into a home for melodrama. Hereafter, none but the heroic and stirring will be permitted behind its footlights. Manager Comstock has lately added to his already large stock of scenic properties all the latest appurtenances for presenting realism in an improved and an attractive form.

On Monday night The Midnight Special was presented in New York for the first time at this theatre.

This piece is not new in either theme or treatment, being a blending of Agnes Herndon's La Belle Marie, Oliver Byron's Across the Continent, and other familiar successes. But what it lacked in originality was counterbalanced by scenic appointments. The realism consisted principally of railroad trains, a wine distillery press, and a practicable passenger elevator, all of which were effective.

The story deals with the murder of a rich broker; a hero wrongfully accused; a daughter's oath of vengeance; the escape of the villain pursued by the heroine; and like incidents. Numerous escapades and some comic by-play lengthen out the plot until the final scene unmasks the villain and virtue triumphs.

The Midnight Special contains many elements of success, and in the vernacular of the street, should prove "a winner."

The company was fairly good and met with generous applause from a large audience. John Archer as Jack Blackmore gave a creditable performance, as did Eugene Sweetland as Herbert Clare. The comedy of Joseph Coyne as Nickel, and the sprightly antics of Marie Guerand seemed to please. Marie Edgar as Eleanor was also eminently satisfactory.

A railway station scene in the second act was one of the best of its kind ever placed on the stage.

Tony Pastor's.—Variety.

For the present week a most excellent vaudeville bill is offered at Tony Pastor's, and on Monday night the audience packed the house, the occasion being the first appearance in this country of Vesta Victoria, a young English comedy singer. She is a pretty and winsome little actress and seemed to catch on with the audience from the moment she appeared on the boards. Her versatility is remarkable, and in the various character songs and dances she won the instant approval of the spectator. The remainder of the programme embraces many well-known performers. Tessie Langton in a selection of songs was well received; McBride and Goodrich in clog and medley dancing were good, and the Julians wonderfully clever and graceful contortionists. Bertha Waring in soft-shoe dancing was very entertaining, and the La Rose Brothers gave an excellent exhibition in tumbling, doing what seems to be almost an impossible feat, that is, the passing somersault. In fact the entire entertainment offered is a refined and enjoyable one and is well worthy of a visit.

Star.—John Needham's Double.

The audiences of E. S. Willard at the Star have been, and are, among the best known to the theatre here this season, and no variation of bill seems to have decreasingly affected his patronage. The actor, and not the play, is attractive and potent; and whether in the melodramatic Middleman, or the dramatically stagnant John Needham's Double, Mr. Willard is studied by a public that has found in him something worth the study. His distinct gifts, unique abilities and originalities of method command increasing admiration, while the subtle and artistic detail of his work offers new surprises even in the vehicles that repetition has made familiar.

Among the best of his audiences last week were those that sat under Mr. Willard's dual personation of Norbury and Needham. With an actor of less comprehension and less subtlety this play would lose most of its psychologic value, and it has none other. With Mr. Willard as its chief figure, it may be witnessed repeatedly without wearying interest. His study has been deep. His illustration of the genesis, the commission, and the consequence of crime is at once deft and graphic, every possible detail and every probable climax being developed. Mr. Willard's facial expression alone seems to run the emotions' gamut, while his emotion is naturally eloquent and his repose is a study of meaning. Nothing, perhaps, more clearly shows his art than his definite separation of the two individualities without recourse to any material external expedient. The two men live before you by virtue of apparent inherent indifference of terror and temperament, while to the eye alone they seem identical.

There is little opportunity in the play for any other character. A better resolution of the possibilities of the final act by the author, and a firmer grasp of the situation than Miss Burroughs seems capable of—it is wholly out of her line—would make Norbury's sister in the scene of accusation a strong and dramatic figure. As the culminating dialogue is written it is pretty and commonplace. Miss Burroughs is charming, of course, in the earlier scenes. All the supporting characters are carefully personated. Royce Carleton, always describing a definite conception, is forceful as Mr. Grant; Louis Massen is genial and magnetic as the Southron, Colonel Calhoun Booker; and Harry Cane characterizes the hotel porter admirably.

Koster and Bial's.—Vaudeville.

Audiences are large at Koster and Bial's, where the best programme of the season is being enjoyed. The new song of Vanoni, called "The Actor," has won a popularity quite as pronounced as that which was enjoyed by "Georgie." The new act of Les Edouardos is the best thing they have done here, while the quadrille dancers are still the sensation. The Berats, who are nearing the close of their engagement, perform entertainingly; Kokin, the Japanese equilibrist, is expert; and the operettas The Rendezvous and Bluebeard are pleasing. Mademoiselle Violette, chanteuse excentrique, from the Folies Bergère, Paris, will make her first American appearance at this house on Jan. 2.

Harlem Opera House.—Cleopatra.

Fanny Davenport presented Sardou's Cleopatra at the Harlem Opera House Monday night before a crowded house. She gave a striking personation of the title part, and was well supported by Melbourne McDowell as Mark Antony and an efficient company. The play is beautifully staged, the scenic effects being of an unusually high standard.

Columbus.—Aunt Bridget's Baby.

Aunt Bridget's Baby was the attraction at the Columbus Theatre last night and was greeted by a large and well-disposed audience. George W. Monroe as Aunt Bridget was as amusing as ever, and Thomas Ryan made a capital McFee. The other members of the company, including Lottie Hyde, Louis Foy and Harry Stanley gave satisfaction, and their specialties were well received.

People's.—The Silver King.

The Silver King is once more presented to a New York audience by Carl A. Haswin, supported by Frances R. Wheatcroft and an able company. The initial performance was before a crowded house, and gives promise of a successful week.

At Other Houses.

There is no failure of interest in Aristocracy at Palmer's. It is one of the successes of a decade.

John Drew is playing in The Masked Ball at the Standard with a continuance of remarkable favor.

The Mulligan Guards' Ball is received with such unexpected patronage at Harrigan's that a passing of the phenomenal record made by Reilly and the 400 now seems probable.

Nat C. Goodwin's work in A Gilded Fool, at the Fifth Avenue, is delighting old friends and winning new ones. Play and player seem to grow in popularity.

Little Tippett, improved in its cast and made more brisk by repetition, is an enjoyable entertainment at Herrmann's.

Fougère is still the star at the Imperial Music Hall, but the company at this resort is clever, and the programme illustrates a variety of pleasing acts.

The County Fair is still prosperous at Proctor's.

Thomas Q. Seabrooke has made a distinct hit in The Isle of Champagne at the Manhattan. The audiences are large, and a long season is possible.

At the Lyceum, Sardou's play, Americans Abroad, has found happy expression, and is witnessed by large audiences.

When it is said that the receipts of The Fencing Master at the Casino have exceeded those of Erminie, some idea of the popularity of the former is conveyed.

THE BROOKLYN THEATRES.

Grand.—Shadows of a Great City.

The strong melodrama, Shadows of a Great City, was presented last night with fine scenic and mechanical effects at the Grand Opera House. The piece was interpreted by a strong company, the prominent parts being assigned to Annie Mack-Berlein, Edward Lee, E. B. Tilton, Edward J. Mack, Nannette Parker, and William Ayres. Held in Slavery next week.

Columbia.—The School for Scandal.

Marie Wainwright revived The School for Scandal last night at the Columbia. An appreciative audience applauded the actress in the favorite scenes. Amy Robsart will be given during the last half of the week. The support includes Barton Hill, Eleanor Carey, Nathaniel Hartwig, and Kate Blancke. Charles Frohman's stock company is announced for next week.

Amphion.—Old Homestead.

Denman Thompson in The Old Homestead opened at the Amphion last evening to a good-sized audience. The old-time scenic features, the merit of the music and the acting of capable artists contributed to retain its

popular favor. The week will probably be a successful one.

Bedford Avenue.—Count Casper.

Count Casper, with Charles T. Ellis in the title-role, was presented for the first time in Brooklyn to a large audience on Monday night. The popular comedian was frequently applauded. The piece has pronounced merit, and was well liked. A Breezy Time is the next bill.

Novelty.—Underground.

Underground, Daniel Hart's story of the mining regions of Pennsylvania, was seen here last night. The scenes are startling, and the play is one of extreme interest. The large audience seemed to be well-pleased with the production. The company is good. The next attraction is Gus Hill's World of Novelties.

Park.—Blue Jeans.

Blue Jeans had a crowded house last night at the Park. The saw-mill scene was loudly applauded, and the "Rising Sun Roarers" and the live bull were warmly welcomed. Laura Burt appeared to advantage as June, and Edward Vroom was the Perry Bascom. Blue Jeans will remain at the Park for two weeks.

THE WOMEN'S ASSOCIATION.

The second general meeting of the women interested in forming the stage women's philanthropic association met on Tuesday of last week at No. 25 West Sixty-fifth Street.

The first business was to elect officers pro tem. Mrs. E. L. Fernandez nominated Mrs. A. M. Palmer for president. Mrs. Palmer endeavored to decline the honor, but she was powerless to overcome the wishes of the members, enthusiastically expressed. She was unanimously elected to the office by acclamation.

There was equal unanimity in choosing the other officers. Mrs. Agnes Ethel Rouderbusch was elected first vice-president; Mrs. Louisa Eldridge, second vice-president; Isabel Evesson, corresponding secretary; Ella Starr, recording secretary. The Press Committee is composed of Ella Starr, chairman; Mrs. Fernandez, and Mrs. C. A. Doremus.

One of the most important steps taken at this meeting was the decision to make no application for the admission of the new association to the Actors' Fund, as previously contemplated. It was the sense of the meeting that the organization will be better able to fulfil its mission as an independent body. The members are entirely in sympathy with the Fund and its work, but for many reasons they are certain that standing alone they will have greater scope to pursue their own specific benevolent objects among women of the profession. This wise determination necessitated the discharge of the committee appointed at the former meeting to wait upon the trustees of the Fund.

The new society intends to give aid and comfort to all women of the stage who may be in distress, arising from any circumstances whatever. In no way will it interfere with the Actors' Fund, whose special province it is to care for the sick and to bury those that die in poverty. Its object is to help women in trouble by loans of money, by advice and counsel, and by all other feasible means.

The members mean to get away from the idea of charity. They are going to help those that are willing to help themselves but that need guidance and opportunity.

One of the first departures connected with the plan will be to inaugurate a dress-making establishment, where needy young actresses can get their gowns made and can secure ample time in which to pay for them. Well-to-do actresses will be expected—in fact, many have already promised—to send to headquarters stage dresses for which they have no further use. They will be made over for poor actresses who are unable to buy new wardrobe. The problem of How to dress parts, is one that perplexes many poor women even more than the other problem of How to get parts.

Another important and admirable feature of the association's dress-making establishment is that it will offer honest employment in Summer to needy young actresses, paying them for their services. But in order that such employment may be given without public knowledge, every woman in the association will pledge her own services as a workwoman for a certain number of days in the year. Only the committee in charge will know which of the helpers are volunteers, and which are in receipt of money for their services. The star and the chorus girl will sew side by side. The employment of the strictest secresy in regard to all the association's benefactions will do much to enhance the value of its work and to give it success in reaching those that require its help. Timidity and fear of publicity cause much relievable misery and trouble to be borne secretly. Applicants will be able to go to this association frankly, knowing that their feelings will be respected and their trouble screened from the public view. The right hand will not know what the left hand doeth here. Therein lies the chief beauty of this noble work.

For a few months the association will occupy a large floor, generously donated rent free to the purposes of the association by one of its best friends. This is to mark the modest beginning. Later, when the organization has grown strong enough a house will be rented. It is hoped and expected that the scope and the importance of the movement will be recognized and that it will attain sufficient strength to develop many splendid ideas now in embryo.

Every woman connected with the profession, from the most distinguished to the most humble, will be invited to enter the guild and to take some share in its work.

An afternoon meeting of all actresses in the city at one of the city theatres is contemplated. At this meeting the plans of the promoters will be submitted and thoroughly explained in detail, and the coöperation of those present will be asked.

The women engaged in forming this noble association are of one heart and one purpose. They are united by the same philanthropic zeal and the same enthusiastic determination that crowned with unparalleled success the Fund's Fair last Spring. The cause is sacred to every one of them, and they are all pledged to devote their labors to it unselfishly.

The association has not yet been christened. Various names have been suggested, among others: Actresses' Guild, Stage Women's Philanthropic Association, Minerva Society, and Footlight Association. None of these, however, has met with cordial approval. The members ask that suggestions for a suitable name be sent to them through THE MIRROR. We shall be glad to forward to headquarters all that are received.

MINNEAPOLIS, Minn., Dec. 2, 1892.

To the Editor of the Dramatic Mirror:

SIR.—I am writching, at a distance, with much interest the development of the proposed women's philanthropic association.

In your article, just read, headed "Good Work Begun," I was particularly struck by the anecdote from Mrs. Fernandez. A similar incident occurred last Winter, with the omission of the friendly aid. Two young girls in a Western city, both clever and pretty, sought engagements and obtained them, but for lack of wardrobe to dress the parts they were obliged to renounce them, though in sore need of the commonest necessaries of life.

So few ladies in our profession wear their costumes a second season that, cleaned and made over, many young actresses, who get small salaries, would gladly accept such help if given in the true Bohemian spirit, "where poverty is no disgrace, and charity does not chill."

A FRIEND TO WOMEN.

ABOUT A DRAMATIC SCHOOL.

"My dramatic school has been removed from Proctor's Theatre to spacious quarters at 343 Fifth Avenue," said Charles Leonard Fletcher to a MIRROR reporter yesterday, "and is not to be discontinued, reports to the contrary notwithstanding. I have arranged to conduct rehearsals in Scottish Rite Hall, Madison Avenue and Twenty-ninth Street, where the stage facilities are excellent. My school has graduated several talented young persons, and I am now organizing a small company and rehearsing two or three night pieces which I shall soon produce under the auspices of social and charitable societies. My school will hereafter be known as 'Charles Leonard Fletcher's Dramatic Studio,' and the number of pupils will be limited. A rigid test as to fitness for the art must be passed by all who wish to become pupils. This will absolve me from the accusation of giving to the stage incompetents to take positions that should be filled by artists. My system is practical, and its results are practical. It is not adapted to dreamers whose minds soar above the actual and attainable in dramatic art."

HUSBAND AND WIFE.

The road tour of Husband and Wife opened this week. This comedy, which was given at the Garden Theatre, was presented Monday at the Park Theatre, Philadelphia, for a week, after which it will go to Ford's, Baltimore, Christmas week, the Star Theatre, Buffalo, New Year's, and following in Troy, Albany, Montreal, Toronto, Rochester, Syracuse, Boston, Harlem, Brooklyn, Washington and other large cities. Mrs. Dion Boucicault (Louise Thorndyke) will play the leading woman part, and Gertrude Whitty, of London, Mrs. Ben Tuthill (Sylvia Thorn), Alice Butler, Mrs. C. A. Haslam, Dora Dean, W. H. FitzGerald, Charles A. Bigelow, Charles Butler, Henry N. Tuthill, and Thomas A. Hall will be in the cast. The production was made under the stage direction of R. A. Roberts. Frank Dupree and Frank C. Thayer have both gone in advance. Splendid pictorial printing has been provided, and a complete scenic environment supplied.

THE BENEFIT FOR MRS. HARRIS.

Baron De Grimm and Rutus Rockwell Wilson are actively arranging a benefit for the widow of Charles Harris. Mrs. Harris is in great need. She is ill and unable to meet her obligations, among which is a near-at-hand payment on the mortgage that rests upon her little home in New Jersey. A. M. Palmer has tendered Palmer's Theatre for the benefit which will be given during the next three weeks. Among the volunteers already mustered are Nat Goodwin, H. C. Barrabee, Marshall P. Wilder, Marie Tempest, and Jessie Bartlett-Davis. Baron De Grimm, who has the management of the affair in charge, will be glad to receive the names of professionals desirous to take part, and to acknowledge subscriptions for boxes and seats. Baron De Grimm's address is Bible House, Fourth Avenue and Ninth Street, New York city.

THE OTHER SIDE.

Some time ago Willy Walden and her sister, Fräulein Dahlen, disappeared from Emil Thomas' company at the Amberg Theatre, and that manager declared that the actresses had abandoned their contracts and returned to Germany, owing him about $500 borrowed money. Interviewed on her return to Germany, Fräulein Walden declares that she signed a contract with Manager Thomas by which she was to receive £250 a month and first-class passage to America; that she was furnished second-class passage from Bremen; that she was badly treated by Thomas on her arrival here, and that she owes him nothing.

DESERVEDLY SUCCESSFUL.

The Warde-James organization has steadily enjoyed success this season. Both Mr. Warde and Mr. James are more earnest than ever before, and the result of their combined work is admirable. Mr. James' superb health, which he carefully conserves, gives him spirit and zest for his work, and Mr. Warde's enthusiasm is unfailing and contagious. There is perhaps no more thoroughly equipped company playing the legitimate in this country.

THE HUNCHBACK AT DALY'S.

I went to Daly's Theatre the other evening expecting to see, at the least, a tolerable performance of The Hunchback. I was disappointed; the performance was not even tolerable. I should expect to see Knowles' sterling old drama quite as well played by the worst of the road companies that play the higher drama. The scenery and the dresses left nothing to be desired, but the playing left much to be desired.

Mr. Daly's company cannot play the classic or the standard drama satisfactorily; they do not know enough of the actor's art to make it possible for them to do so. If they would play the higher drama satisfactorily they must begin by learning the most difficult and the most important thing an actor is expected to know—how to read. It does not suffice in the higher drama—nor in any other drama, for that matter—simply to memorize the words and then to fire sound at them. He that reads really well utters the words with the care that the musician exercises in playing or singing. There is never but one best way to read a sentence, and that way every reader should try to find.

I fail to discover any evidence of an effort having been made by any member, with one exception, of The Hunchback cast to find that best way. The one exception is Mr. Creston Clarke, who speaks his lines as though he had given to their utterance much intelligent attention.

Emphasis is the only thing that one can tersely and successfully write about in criticising a reader, hence I shall confine myself to the emphasis in my endeavor to show that the reading of the principals in The Hunchback cast at Mr. Daly's is most unintelligent, most inartistic, entirely unworthy of players of their reputation and pretensions.

Miss Rehan, who in everything save appearance is a most unsatisfactory Julia, says:

"*Debarred* from hope
Of change, I ne'er have sighed for change."

Not so. *Debarred* should be touched lightly. *Hope* and *sighed* are the strongly emphatic words.

Again:

"Where, to pass current you must seem the *thing*,
The passive *thing* that others think."

No, *Seem* and *passive* are the words to emphasize.

Again:

"Diamonds, too!
Not buckles, rings and ear-rings only, but
Whole necklaces and stomachers of *gems*."

Oh, no! *Necklaces* and *stomachers* are the strongly emphatic words. *Gems* should be quite lightly touched.

Again:

"From my disgrace
This lord shall *lift* me 'bove the reach of scorn."

There is hardly a word here that requires less breath than *lift*.

Again:

"I tell you, sir, he was the making
Of fifty gentlemen, each one of *whom*
Were more than peer for thee."

The stress belongs on *one*.

Again:

"Oh, would it were a dream!
How would I bless the sun that waked me from it!"

Rhythm, sense and effect put the stress on *bless*.

Again:

"For the love
Thou bear'st to one who never *can* be thine."

Never and *thine* are the words to emphasize.

Again:

"'Tis right you mind
His lordship's orders. *They* are paramount:
Nothing should supersede them, *stand* beside them."

Not *they* and *stand*, but *paramount* and *beside* are the words to emphasize.

In other respects Miss Rehan's reading is not more correct than it is in the placing of the emphasis.

The fact is that Miss Rehan has no idea what a difficult task it is to play Julia well. Charlotte Cushman, with all her genius, probably put ten times the study on the part that Miss Rehan has put on it.

I have never thought that Master Walter is the irascible, undignified old fellow that Mr. George Clarke makes him. None of the pathos that is easily discovered in the character appears in Mr. Clarke's personation. The part is not in Mr. Clarke's way, as he probably very well knows. Some of Mr. Clarke's errors in the placing of his emphasis are surprising. For example, he says:

"First to *him* that's gone
Say 'Peace,' and then with decency to revels."

The sentence is properly read thus: "*First*—to him that's *gone*—say *peace*—and then with *decency* to *revels*."

Again:

"Come, thou shall be enlightened, but *propound*
Thy questions one by one."

Propound is a very good word to pound because it has a full vowel sound, but there is no other reason for pounding it here. The thought is: Ask your questions *one* by *one*.

Again:

"To show slight to him,
Here slighting *him* that sent him."

Not *him* but *sent* is the emphatic word.

Again:

"I'll not describe the *thing*
I found thee."

Master Walter would hardly call his beloved daughter a *thing*. The thought is simply: I'll not *describe* the girl I found thee.

I know not how it would be possible for anyone to be less entertaining in Sir Thomas Clifford than Mr. Arthur Bourchier is. Where he should speak to his sweetheart as though his heart were breaking, he berates her as a drill sergeant might berate a stupid recruit.

Both Mr. Bourchier and Miss Irving often go wrong in their reading, but space does not permit me to cite any examples of their errors. If I write more THE MIRROR will never find room for it.

ALFRED AYRES.

PROFESSIONAL DOINGS.

IT has been asserted in various quarters that early in January variety performances will be given at Proctor's Theatre.

FOUGERE will probably go on to Washington on Friday to appear at the special performance for the benefit of the Washington Press Club.

THE Family Circle company has been called in from the road.

IT is reported that Edith Totten, of the Deception company, has made a hit.

HARRY HINE will receive more than $2,000 from the benefit performance given for his benefit last week at the Broadway Theatre.

IT was an unfortunate creditor with a judgment for $62 who closed the tour of A Kentucky Colonel at New Orleans.

ROBERT GRIFFIN MORRIS, author of Love and Money, played the comedy part in this drama during its closing week in Kansas City, owing to a shortage of actors.

MARTHA MORTON'S new comedy, called Brother John, will be performed by William H. Crane during his coming engagement at the Star Theatre.

OWING to some misunderstandings as to business matters, Augustus Pitou has relieved Phil Simmonds of the position of business manager of The Power of the Press company, and has appointed in his stead Max Zoelner. Mr. Simmonds has been in Mr. Pitou's employ for a number of years. Mr. Zoelner was the business manager for Robert Mantell under the management of Mr. Pitou.

THE members of the American Dramatists' Club will eat their annual dinner to-night (Tuesday).

THE out-of-town success of DeWolf Hopper in Wang continues.

LILLIAN RUSSELL'S daughter appeared as a pianiste with success in concert by pupils of a local school in Steinway Hall, last Thursday evening. Little Miss Russell is not a prodigy, but she is a clever child.

MINNA GALE-HAYNES' company has been completed, and includes Eben Plympton, Charles Barron, Milnes Levick, John Malone, Mary Shaw, Mrs. Sol. Smith, and Zeffie Tilbury.

MANAGER J. M. WARD has reorganized the Earl and Stephens company, and now presents A Merry Time with a good cast. The company includes Nellie Dunbar, contralto, with Ship Ahoy last season; Mabel Clare Estes, late with Clay Clement; Vera de Noise, Daisy Dixon, Hazel De Lisle, Grace Hunter, the serpentine dancer; Edwin V. Day, late with Charles A. Loder, Ruby Welch, late of Two Old Cronies and Aunt Bridget's Baby; Bert Johnson, and Charles Whiting.

ROSA RAND has been specially engaged by Joseph Jefferson for the tour of Rip Van Winkle. Miss Rand's school will be closed during her engagement with this company, but she will resume her teaching at its termination.

NELSON ROBERTS, advance agent of The Grey Mare, was prostrated with pneumonia upon arriving at Racine, Wis. Manager Frank J. Miller, of the Belle City Opera House, kindly took Mr. Roberts' route for a few days, and did his work in advance, so that the company was not in any way inconvenienced by his illness.

SPEAKING of the Baroness Blanc's debut at Buffalo in Deception, the *Express* of that city says: "Judged by the standards set by her predecessors she made a success. She read her lines with excellent effect. Her voice is clear and was delightfully modulated. She was graceful on the stage and surprisingly at ease." The play is said to be admirably well Englished by Mattie Sheridan. The support, especially in the person of Byron Douglass, is pronounced excellent. The Baroness Blanc began an engagement in Pittsburg last night.

J. NICHOLS CROUCH, composer of "Kathleen Mavourneen," has rearranged this once-popular song for the use of J. K. Murray in the Irish drama, Glen-Da-Lough. Professor Crouch has also composed two new songs which are sung during the course of the drama, which will be performed at Proctor's Theatre on Jan. 30.

ANNIE RUSSELL, formerly a favorite member of the Madison Square Theatre company, who has for three years been absent from the stage on account of illness, has so far recovered that there is a prospect of her return to the theatre. Miss Russell was a guest at an afternoon tea given by Mrs. F. H. Bosworth last Friday, and here met many old friends who were delighted over her improvement in health. She will, during the Winter, make a trip to Europe, via the Mediterranean, and expects to return in time to resume her professional work next Autumn.

ETELKA GERSTER hopes next year to make a trip to this country. Sally Liebling, who will probably accompany her, says her voice is as brilliant as ever.

ADELE CLARKE has resigned from By Proxy, and returned to New York yesterday.

THE members of the Actors' Order of Friendship are requested to assemble at the Lodge rooms on Dec. 18, at 3 P. M., on very important business.

A CAPABLE manager may secure an engagement with a first-class attraction for the season of 1893 94 by addressing H. S., this office.

M. MULLONE, manager of the New Opera House in Jersey City, desires a good attraction for New Year's week.

AT the Park Theatre, Boston, one evening recently, James A. Gilbert was surprised by the chorus girls of Rice's Surprise Party. They surrounded him and gave him a solid silver shaving set in a plush case. The glass, mug, and brush were engraved with Mr. Gilbert's initials. The gift testified to the esteem with which Mr. Gilbert is held by the donors. He was just about to leave the organization.

THE NEW YORK
DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents per agate line. Quarter page, $30; Half page, $75; One page, $140.
Professional cards, $1 per line for three months.
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One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.
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The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—THE PRODIGAL FATHER, 8 P. M.
CASINO—THE FENCING MASTER, 8:15 P. M.
GRAND OPERA HOUSE—THE SCOUT, 8:15 P. M.
HARRIGAN'S—MULLIGAN GUARDS' BALL, 8 P. M.
H. R. JACOBS'—A PAIR OF KIDS, 8:15 P. M.
HERRMANN'S—LITTLE TIPPETT, 8:15 P. M.
IMPERIAL MUSIC HALL—VAUDEVILLE, 2 P. M. AND 8 P. M.
KOSTER AND BIAL'S—VARIETY AND OPERETTA.
LYCEUM—AMERICANS ABROAD, 8:15 P. M.
GIELO'S—MIDNIGHT SPECIAL 8 P. M.
PALMER'S—ARISTOCRACY, 8:15 P. M.
PEOPLE'S—THE SILVER KING, 8 P. M.
PROCTOR'S—THE COUNTY FAIR, 8:15 P. M.
STAR—A FOOL'S PARADISE AND MY WIFE'S DENTIST, 8:15.
TONY PASTOR'S—VARIETY, 8 P. M.
UNION SQUARE—THERESE, 8 P. M.

BROOKLYN.

AMPHION—THE OLD HOMESTEAD.
BEDFORD AVENUE—CHARLES T. ELLIS.
COLUMBIA—SCHOOL FOR SCANDAL.
GRAND OPERA HOUSE—SHADOWS OF A GREAT CITY.
LEE AVENUE ACADEMY—[illegible] FIDELITY.
PARK—"BLUE JEANS."

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

ANOTHER MILESTONE.

WITH this issue THE MIRROR enters upon its twenty-ninth volume, at the same time celebrating its fourteenth birthday. The past year has been one of unexampled prosperity, both circulation and advertising patronage showing an increase altogether remarkable. THE MIRROR during the year now near at hand will continue to be worthy of its proud position as the organ of the dramatic profession, and will adhere to those high standards that have made it the exemplar of the best phases of the American stage, and that have won for it the support and the loyal friendship of those whose support and friendship are worth the having. Moreover, THE MIRROR will be better, brighter, more comprehensive than ever, several new and important additions to its present list of features being in preparation.

WAKING UP.

SLOWLY but surely public sentiment is arraying itself against the arbitrary and un-American methods of the GERRY Society. The principal labor federation of New York met on Sunday and decided to call a mammoth mass meeting of workingmen to protest against the Society's cruel and tyrannical legal abductions of their children, and to demand from the legislature an immediate revocation of GERRY'S extraordinary powers and privileges. The Anti-GERRY Society, with its friends and allies, are preparing to start on foot a legislative inquiry into the abuse of the police power by the GERRY Society. The daily press is beginning to expose and to denounce cases of flagrant injustice to children and parents committed by the organization through its agents. Altogether, the S. P. C. C., and its arbitrary president are likely before long to be brought to a realizing sense of the fact that citizens have some rights that professional philanthropists are bound to respect. The people are waking up.

PERSONAL.

MADISON.—An item published last week to the effect that Stella Perkins Madison was appearing in the South this season under the management of J. Weber was incorrect. Miss Madison is a member of M. B. Leavitt's Eastern Spider and Fly company, playing the part of Bowline very successfully. Mr. Weber is simply acting as her agent. He has had two offers for this clever little soubrette for next season.

BARTON.—Charles Barton, late of the Casino, who is interested in the melodrama, The Outsider, which he brought back as a token of his business activity abroad, has also contracted to manage the Marie Halton-Harry Monkhouse Comic Opera company in this country. This organization will begin its American tour next October, and closing in San Francisco will go to Australia.

HARRIGAN.—Edward Harrigan has put more than his usual good humor into the part of Dan Mulligan during the past few days. Intimate friends attribute his happiness to the fact that a future comedian has come to brighten Mr. Harrigan's home circle. Mrs. Harrigan is doing well.

HARVEY.—Hattie Harvey joined Roland Reed's company about three weeks ago in Chicago, at a moment's notice, and played three parts in his repertoire within a week. Miss Harvey will remain with Mr. Reed until the end of the season, when she will return to the Soldiers' Home for the Summer. Here she will begin rehearsal of her own play, which will be produced about the middle of September. Albert Grover and Burridge are at work upon the models for the scenery for this production, and Mr. Albert says that one of the sets will rival the Pink Ball Room scene in Erminie.

ATHELSTONE.—Edith Athelstone returned to New York last week. She is on the lookout for an engagement, and as she is both pretty and talented she is likely to get one. Miss Athelstone was a member of James O'Neill's company the early part of the season.

BURBANK.—A. P. Burbank has written an article on "Reading Aloud," for the January number of *Godey's*, a resurrected magazine that is stronger in its revived form than it ever was in the heyday of its prosperous youth.

GUYON.—H. A. Guyon, manager of Dartmoor, has been ill for a fortnight in this city. He has been ordered South by his physician.

FISHER.—Alexander Fisher, the veteran actor, has a unique scrap book. It contains the notices of the deaths of all the professionals that have occurred during the past fifteen years.

SCUDDER.—The Rev. John L. Scudder, of the Jersey City Tabernacle, has come to the conclusion that it does not pay to warn his flock against objectionable plays in advance of their production, as he regards the free advertising of too much value to the management. Accordingly, he launches his denunciations after the engagements have been fulfilled.

KIDDER.—Edward E. Kidder's plays, Peaceful Valley and A Poor Relation, are alternated by Sol Smith Russell, whose season is reported to be very prosperous. Mr. Kidder's Peaceful Valley is not likely to be seen here soon, for Mr. Russell looks askance at New York engagements, especially for the reason that he can put the time in more profitably out of town.

GERRY.—Commodore Gerry has contributed $50 to the stage children's Santa Claus Fund. The wonder is not so much that Mr. Gerry made the donation as that the Committee received it. Mr. Gerry, making due allowance for his misguided notions, is not the friend of the children of the stage.

OTIS.—Elita Proctor Otis, who has adopted the stage name of Edythe Proctor, made her professional debut in Boston in The Crust of Society last night.

BARRETT.—Wilson Barrett has excited discussion on the Rialto by the assertion that American players lack poetry and imagination. It is probable that Mr. Barrett is right so far as his opportunities for observing American dramatic artists are concerned; but he ought not to gauge the spirit of the entire American stage by society plays wherein the qualities he laments are neither found nor expected. We have poetic and imaginative actors in abundance in the poetic and imaginative walks of the drama.

KYLE.—Howard Kyle has won gratifying attention as a member of the Warde-James company. His Paolo, the leading juvenile part in Francesca da Rimini, has everywhere been accepted as an artistic characterization, and in other roles Mr. Kyle has been distinguished in distinguished company.

BLANC.—The Baroness Blanc seems to have disappointed the predictions of sundry ill-wishers. According to reports from Buffalo, she passed successfully through the ordeal of a début in an exacting part, coming out with flying colors.

BERG.—Albert Ellery Berg has announced his plan of starting a monthly dramatic magazine. He will devote himself for some time to come to playwriting. Mr. Berg has become a member of the American Dramatists' Club.

DE BELLEVILLE.—Frederic de Belleville has been engaged by the Coghlans to play Count Orloff in Diplomacy. Frederic Robinson has been appearing in the part by courtesy of A. M. Palmer, in whose regular company he now takes his place.

JEFFERSON.—Joseph Jefferson has decided to prolong his season in Rip Van Winkle. Mr. Jefferson the other day spoke in the chapel of the University of Chicago, at the conclusion of religious services there, and was greeted with enthusiasm. The veteran actor repeated his essay on "starring," which has been heard in the East, and recited his humorous verses upon the Shakespeare-Boem controversy. These have made a hit wherever they have been heard.

BONEHILL.—Bessie Bonehill, who is to star in Playmates next season, sails for England on the *Majestic* to-day (Tuesday). At Pastor's Theatre, on Saturday night, Miss Bonehill was presented with a large floral horseshoe, in which was concealed a beautifully wrought silver cup, engraved with her baby's name.

FANNIE BATCHELDER.

The picture on the first page of THE MIRROR this week is a copy of the painting called "The Irish Melody," and Fannie Batchelder, who is now playing Cleopatra McSweeney at Harrigan's Theatre, was persuaded to pose for it by Davis and Sanford, of 246 Fifth Avenue. The name of the painting caught Miss Batchelder's fancy, and she thought it very appropriate, as she is now associated with Irish plays.

Miss Batchelder is generally spoken of as "little Miss Batchelder." In point of truth, however, this remarkably pretty girl is quite up to the average physical size. The epithet "little" is never displeasing to a woman, as it always carries a suggestion of winsomeness.

"Little Miss Batchelder" must be somewhere between twenty and twenty-five years old. She looks to be about eighteen. Whenever a beauty of the stage looks eighteen the prosaic recorder of what are set forth as facts is justified in putting her age between the other figures mentioned.

Miss Batchelder was born and bred in Boston. Because of her Bostonian nativity, she insisted upon wearing a bit of the Harvard crimson over the blue and white during a certain performance of one of Hoyt's plays at the Standard Theatre in this city when the house was thronged with students of Columbia College. The students were so ungallant as to resent this display of a rival color, and they made such an uproar that the management insisted that Miss Batchelder should remove the hated ribbon. Being a thoroughbred Bostonian, of course she refused to do this. To her was presented the alternative of taking off the crimson token or resigning from the company. And equally as matter of course she resigned. The next day the newspapers told the story with elaborate embellishments, and before night Miss Batchelder was town talk.

This, perhaps, was not wholly unpleasant, but Miss Batchelder was thus without an engagement. She had tired of such superficial roles as that of Nora in A Tin Soldier, however, and her enforced resignation gave her opportunity to devote a year or more to serious dramatic study. When she resumed her stage work, it was as a member of Mrs. Leslie Carter's company in The Ugly Duckling.

Edward Harrigan, always on the lookout for a pretty face and promising talent, selected Miss Batchelder for the company with which he opened his new theatre on Thirty-fifth Street, and, beginning with Reilly and the Four Hundred, Miss Batchelder has appeared in all the productions in that house in parts of varying prominence. She says that she enjoys her work, and that she is as happy as can be when in the theatre. She has learned more since she has been with Harrigan than in all the two years of her studying.

As might be expected of a Bostonian, Miss Batchelder is not content with success in one field of work. She displays another talent in the realm of letters. Over the *nom de plume* of "Ingenue," she is a frequent contributor to the press, and both in prose and verse she wields a quill of mingled grace and strength.

A COMIC OPERA LITIGATION.

James W. Morrissey sued Emma Marcy Raymond, Mary E. C. Banker, and Charles Raymond, authors and composers of the opera Dovetta, to recover on an alleged contract for the production of that opera. He claimed that the defendants agreed to give him $4,000 and $1,000 additional if the profits of the first six performances did not reach that sum, he to arrange the production. Mr. Morrissey engaged Hubert Wilke and Laura Bellini, and was to take the opera on the road under the name of the J. C. Duff Opera company, on an agreement to pay Mr. Duff $100 a week for the use of that title. While he was arranging to go on with the piece, Mr. Morrissey testified, the defendants arranged with Duff to produce it. The opera was a failure. Mr. Morrissey's contention was assisted by Camille D'Arville, Hubert Wilke, and J. W. Rosenquest. Wilke testified that he had been asked by Morrissey to play a part in Dovetta; Miss D'Arville gave like testimony. The defendants said that there was no contract with Morrissey. Judge Beach, before whom the case came at Chambers, after listening to the evidence, dismissed the complaint last Thursday, deciding that there had been no contract between the parties.

CRITICISM CRITICISED.

In the *North American Review* for this month E. Irenæus Stevenson criticises current criticism. Mr. Stevenson's idea is that in the so-called criticism of the book, the picture, the play, or the musical composition of to-day there "is too much of the vague and negative and counsel-darkening" for the given subject to get the praise or the blame needed in this or that responsible quarter.

Mr. Stevenson believes that the critic of the newspaper or other vehicle is sent to his task to judge of merits and demerits. And that in that work the critic should say what he thinks just as independently, sharply, and discriminately as he can: independently of everybody and of everything impertinent to his immediate function.

"Now," continues Mr. Stevenson, "if the professional critic disregards his primary duty, consciously or unconsciously, he is at fault. He may be learned, but he must make his learning merely the vantage ground for his sure foothold in his task. He must not write a general or special essay on the topic. He must not give his reader an intolerable deal of excellent didactics, quite matter out of place, to a pennyworth of his opinion on the things before him and them. His preamble must not be the kite and his criticism the tail. He must not write a vast portico of an essay on some related matters—and knock together behind it some little bit of his criticism, his newspaper's criticism, that primarily its readers want. If he does this—and too many men do it—he is either troubled with a sad, bad eye for proportion, or else he is deliberately dishonest. He is avoiding his duty speciously, and perhaps gracefully; but he avoids it. It is to be suspected that he is tying up his knife of analysis in flowers. It is edgeless. He is pretending to criticise when he is only essaying."

This is the essential thought in Mr. Stevenson's paper. To many it will appeal as pertinent thought. Criticism certainly should have good faith and candor and directness. The critic should be able to recognize the truth and to detect the false, and he should act upon his knowledge. There is true criticism here in all branches of art, and there is also the kind that Mr. Stevenson criticises.

THE RACING DRAMA.

The racing drama promises to have as many types in this country as the play of rural life. Charles Barton has returned from abroad with a melodrama called The Outsider, in which there is a race-track scene; T. Henry French will produce The Prodigal Daughter, which also has a lively picture of a race-track; and Neil Burgess continues in the old but still attractive County Fair, the racing scene in which appears to be its strongest feature. The Outsider is in five acts, and it is said that it will employ one hundred persons. It will be produced in London on Jan. 14, in Melbourne on the same date, and Mr. Barton will endeavor to produce it in this city at the same time.

THROWN FROM A HORSE.

While at Fort Worth, Texas, the other day, Adelaide Fitz Allan, the leading lady of Clay Clement's company, went with a party of friends on a horseback ride. Miss Fitz Allan is an accomplished equestrienne, but her horse became frightened and ran away with her, and finally threw her. She fell with great force upon rocks, and sustained a scalp wound and other injuries that necessitated confinement to her room for a week or more.

LETTERS TO THE EDITOR.

MR. EDWARDS EXPLAINS.

LYNN, Mass., Dec. 5, 1892.

To the Editor of the Dramatic Mirror:

SIR.—Will you kindly allow me to offer an explanation through your columns?

In Manchester, Eng., some three years ago I witnessed the first production of a very strong drama entitled, Flying from Justice. I was much impressed with the play and became acquainted with the author, Mr. Mara Melford. Before leaving England, Mr. Melford informed me that he had sold the play to an Australian manager. The aptness of the title and the beauty of the play has been constantly in my mind since that time.

In producing a play at the Lynn Music Hall some three weeks since, not liking the title of the play, I changed it to Flying from Justice, never for a moment thinking that I was encroaching upon the rights of another. I have never met Mr. Percy Lyndon, but his correspondence with me in regard to this mistake has been gentlemanly throughout. I hope to meet him later.

The using of the title Flying from Justice was a fancy, as I was not aware that Mr. Percy Lyndon or any other manager had the American rights to this play. My professional friends who know me, will, I am sure, join me in saying that I would not knowingly appropriate the property of another.

I write this in explanation to Mr. Percy Lyndon and in justice to myself. Very truly yours,

J. GORDON EDWARDS.

MR. BRENNAN WROTE THE SONGS?

JEFFERSON CITY, MO., Dec. 9, 1892.

To the Editor of the Dramatic Mirror:

SIR.—Please correct a slight error in this week's issue of your paper, in which you state that O. L. Mayhood has joined Sidney Ellis's Nora Machree company as musical director and has composed the new songs for the piece.

The first half is correct, but as for the songs, which were composed by Mr. George M. Brennan of this company, I did only the orchestrations.

Trusting you will give the above slight correction space in your valuable columns,

I remain,

Yours very truly,

ONILLO L. MAYHOOD.

FREDDIE HELPS THE ANTI-GERRY SOCIETY.

DENVER, Col., Dec. 6, 1892.

To the Editor of the Dramatic Mirror:

SIR.—Allow me to thank you for publishing my letter in your paper. Enclosed please find ten dollars for the Anti-Gerry Society. I hope all the children of the stage will join with me in helping this Society. With many thanks to your admirable paper, I am, yours respectfully,

LE PETIT FREDDIE.

THE USHER.

I am pleased to be able to say that the Christmas MIRROR is an unprecedented success, leading all our holiday numbers in sales as it leads them in pictorial and literary interest, in advertising patronage and in all other respects. The Christmas MIRROR appeared on the news-stands last Thursday, the day originally announced for its publication. This promptness is worthy of note, since it is the first time on record that a dramatic holiday number has come out on time. To do this it was necessary to close the advertising pages at an earlier date than usual. Many pages of late advertisements were crowded out, in consequence. But the disappointed latt-comers will find consolation in THE MIRROR to be issued two weeks hence, which will be a large New Year's number. Dealers all over the city sold out their large first orders of Christmas MIRRORS inside of forty-eight hours and the American News Company was besieged for second and third supplies. By telegrams received yesterday from various cities and towns it is plainly indicated that the paper is enjoying an equally great sale elsewhere. It is pretty certain that the whole edition will be exhausted within a week.

✥

I referred briefly last week to the reported "trouble" in the new philanthropic association of women of the stage. The "trouble" existed only in the imagination of the dramatic reporter of the evening newspaper that started the story; but as the gossips and the mischief-makers have seized the opportunity thus offered to circulate false rumors and preposterous assertions regarding the internal affairs of the association, the circumstances attending the fabrication may be explained here just as well as not—particularly as THE MIRROR, having the profession's interests at heart, resents what seems to have been a deliberate attempt to embarrass the women in their laudable undertaking and to place them before the public in an unfavorable light. My readers will remember that a similar attempt was made at the inception of the Actors' Fund Fair movement. Its failure is not forgotten.

✥

The story that was printed in the evening paper told how at a meeting of the association the business of nominating a president was disturbed when Mrs. A. M. Palmer's name was proposed. "Her friends applauded," it said, "but a chilling silence followed." Then, according to this same authority, Mrs. E. L. Fernandez arose and said that the association wanted an actress at its head; a woman that had suffered the vicissitudes of professional life and could sympathize with her sisters; the association did not want a woman "with social aspirations." Thereupon—still according to the evening paper—the association divided into two factions, the Palmer and the Anti-Palmer, and the respective partizans gave themselves over to the bitterest feelings of antagonism. This yarn was taken hold of, thereupon, by the dramatic gutter-journal, which repeated it last week with numerous characteristic embellishments of its own invention—embellishments not worth the space of noting in detail here.

✥

It is almost needless to say—as I am able to say on the best authority, that of the united association itself—that this report was absolutely without a vestige of truth. In the first place, as no permanent organization had been effected, as no constitution, no by-laws, no definite plan of any sort had been adopted, it was impossible to elect other than temporary officers at the meeting referred to. When the question of selecting a temporary presiding officer came up there was a unanimous call upon Mrs. Palmer to serve the association in that capacity. But in spite of this general demand Mrs. Palmer positively declined the honor, using in her speech the very words attributed by the evening paper and by the dramatic gutter-journal to Mrs. Fernandez. Last Tuesday, however, when the association met for the second time Mrs. Fernandez began the proceedings by saying: "I feel that I have been much misrepresented and treated badly in being singled out by the authors of malicious reports as one who had made remarks derogatory to Mrs. Palmer. Having been placed in this false and humiliating position I claim the privilege now of nominating Mrs. Palmer for the office of president pro tem." Mrs. Palmer again declined, insisting that she wished simply to be a worker in the ranks, but all the women present clamored for her consent, not merely because they wished her to take the post, but because they were determined to launch a protest against their enemies and detractors. Mrs. Palmer was consequently elected by acclamation. Mrs. Fernandez, who felt keenly the injustice she was made to suffer innocently, has written a letter to the evening paper contradicting its story from first to last.

✥

In view of this incident, and in view of possible misrepresentations concerning Mrs. Palmer and the women's association emanating from the dramatic gutter-journal, it is well for professionals to bear in mind that the malice of the sheet in question grows out of the fact that A. M. Palmer has for years past ignored it on principle, neither giving it pecuniary support nor paying the slightest attention to its disappointed snarls. Mr. Palmer, I know, respects his vocation. For that reason he makes it a practice to give no countenance to that which degrades the stage.

✥

The first engagement in New York of Fred Leslie, who died last week in London regretted by countless friends, was not altogether a pleasant experience.

I well remember his opening performance and how Catharine Lewis, then very popular in comic opera, endeavored on account of some fancied grievance to "break him up."

During one of her songs he had been accustomed on the road to interject a gag that brought a laugh. When he spoke it on this occasion at the Fifth Avenue, Miss Lewis acted as if it was a new and distressing interpolation. She feigned surprise first. Then she puckered her pretty mouth, stopped singing, began to weep hysterically, and finally rushed from the stage. Poor Leslie followed her into the wings, where he could be seen from the boxes endeavoring to console her.

She returned after an interval and finished her song, but her manner indicated clearly that she wished the audience to understand that she was a poor, helpless little prima donna, and that Leslie had treated her shamefully.

The audience, at first inclined to frown upon Leslie, finally interpreted his deprecatory and solicitous pantomime aright, and grasped the situation.

Leslie won their favor in spite of Miss Lewis' unprofessional prank, but the incident disturbed him greatly. He was sunny-tempered but sensitive, and little things easily disturbed his equanimity.

It was for THE MIRROR, by the way, that Leslie wrote his celebrated song about the dolls of the Lowther Arcade, rendered by him many times afterward in public.

✥

The decision of the judges of the General Term in the Sanders case, to test the efficacy of the Stein law, is still delayed. A leading lawyer, familiar with the matter, said yesterday: "I cannot understand the delay in the decision, except on the theory that the judges find it a difficult question of law. In the ordinary course of events the decision should have been rendered late in October or early in November. It may be handed down the latter part of any of the ensuing weeks of this month."

✥

Franklyn Fyles' guess that W. D. Howells is the author of the play to be produced on Thursday night at Proctor's by the Theatre of Arts and Letters is wide of the mark. The play is by a literary man who has won considerable celebrity, and whose articles frequently confront readers of the *Century*. His identity will be disclosed on Thursday after the performance.

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In spite of the well-meant efforts of General King, Margaret Mather's counsel, to convince the public that the sudden termination of the Mather tour was serenely accepted by the members of her company, I am reliably informed that the actors are highly indignant at being thrown out of employment, and that two English members, whose contracts did not contain the two weeks' clause, are determined to sue for the balance of the season's salary. It is also said that one of the physicians—the stranger who overheard Miss Mather's hysterical outbreak in a Western hotel—whose certificate of Miss Mather's ill health is cited by General King in his published interviews, is not an M. D., but a commercial traveler.

A FALSE REPORT.

An old rink, called the Park Opera House, at York, Pa., was burned on Dec. 3, and several New York and Philadelphia newspapers stated that it was the York Opera House that had been destroyed. The York Opera House is still standing, and Manager Pentz says that the erroneous statement has injured him, as several companies he has booked have taken the misstatement for the truth.

GOSSIP OF THE TOWN.

VIOLET BLACK (Mrs. Frank Lander) has made a hit in Little Tippett at Herrmann's Theatre.

ELEANORA DUSE, the Italian tragedienne, will begin her engagement at the Fifth Avenue Theatre in this city, under the management of Carl and Theodor Rosenfeld, on Jan. 23. She is now playing at the Lessing Theatre, Berlin. She will bring her own company, which numbers over thirty artists, to this country.

THE Musical Protective Union of New York city has elected: President, Alexander Bremer; vice-president, Adolph Bernstein; secretary, John Hunt; treasurer, Ignatz Rosen.

THE officers and crews of the United Sates warships *Miantonomah*, *Philadelphia*, *Chicago*, *Vesuvius*, *Portsmouth*, and *Vermont* attended a musical and dramatic entertainment in the Marine Barracks, Brooklyn Navy Yard, on last Thursday night. The affair was under the auspices of the Ilion Club, of which Chaplain James J. Kane is president.

MAURICE BARRYMORE concluded his engagement with Mrs. Bernard-Beere in Brooklyn on Saturday night. He has been engaged by A. M. Palmer, and will join that manager's company as leading man. Mr. Barrymore will play his old part in Alabama.

MANAGER W. N. FLEISCHMAN says that it has been decided to change the combination that he had formed with E. J. Henley and Aubrey Boucicault. Mr. Boucicault has made a hit in The Shaughraun, and will head a company of his own in Irish comedy. Henley is starring in Captain Herne, U. S. A. The partnership formed by these three will continue, the change in their plans being purely a business one.

THE Redding-Stanton company will lie off the week of Dec. 19 and resume on Dec. 26. Their season is said to have been very successful. Miss Redding and Mr. Stanton have been engaged to play the leading roles in a spectacular production for next season.

ONE of the stories of Fred Leslie, who died suddenly last week, is told by T. Henry French, who met the comedian one night last Summer in London. On this occasion Leslie informed Mr. French that he had put in a tough day. Nellie Farren, who is said to be a cripple for life, had intrusted all her money to a bank whose collapse was rumored. Leslie at once rushed to the institution, and after putting the cashier in good humor by his wit induced him to hand over Miss Farren's money, which he at once deposited with the Rothschilds.

NELLIE QUEEN has been engaged to originate the part of Cornelia McNooney in A Scandal in High Life, written by Edgar Selden, author of McKenna's Flirtation, and to be managed by Lee Ottolengui and company.

LEONARD GREENE has left Stuart Anderson's Ten Nights in a Bar Room, and is at his home in Washington.

ALEXANDER SALVINI and his manager, W. M. Wilkison, are now numbered among the professionals that have invested in California ranches. During their recent visit to Los Angeles they bought together a large tract of fruit land in the beautiful San Fernando valley, twenty miles from Los Angeles. It is one of the most picturesque and fertile valleys of California. Their property adjoins that on which stands the old San Fernando Mission.

THE Calhoun Opera company opened at Great Falls, Mont., last week in Fatinitza to the largest house of the season, and was enthusiastically received.

THOMAS E. MURRAY gives notice to all owners, lessees and managers in this country and Canada that he is the sole owner of Our Irish Visitors, Our Irish Neighbors, The Irish Neighbors, Our Irish Friends and The Visitors, and that any company producing any of those plays without his written authority, or any manager permitting any of them to be presented in his theatre will be prosecuted to the full extent of the law. The successful musical comedy known as Our Irish Visitors has been leased to W. J. Benedict and Joseph McKeever, who alone have the right to produce it during the season of 1892-93.

AFTER the parade in The Country Circus, at the Broadway Theatre, every night the wagons and other properties are hoisted up into the flies. On Monday night one of the wagons thus suspended fell in the wings at the left of the stage, where the musicians who represent the circus band are seated. The big shoe struck Thomas Celler, one of the musicians, and injured him so that he was unable to continue in the band.

AUGUSTIN DALY had announced the scientific spectacle of Urania at his theatre, as is understood upon the agreement that it should not be presented elsewhere until his contract was concluded. On Dec. 1 the managers of the spectacle caused its scenery to be removed to Carnegie Music Hall for a performance. When Mr. Daly learned this he said that as long as the scenery had been taken from his theatre it could remain away. Thus the people who went to Daly's Monday forenoon to see the spectacle were disappointed.

THE scenery and paraphernalia of the Hanlon Brothers' spectacle, Superba, were destroyed in the fire that burned the Euclid Avenue Opera House, Cleveland, some weeks ago. The piece was revived with new and elaborate scenery and effects at Trenton last Thursday night, and will be seen at the Fourteenth Street Theatre, in this city, during the holidays.

THE Portland, Ore., newspapers are quite as enthusiastic over the acting of Alexander Salvini as were the papers in San Francisco.

MADAME DIAZ, wife of the President of Mexico, will send to the Chicago Fair, at her own expense, a woman's band of forty-five musicians. The most expert artists of that sex to be found in Mexico will be engaged. The Eighth Regiment Band of eighty pieces, considered to be the finest organization of its kind in the republic, will also attend the Fair.

IT is said that Henry E. Dixey's manager has mapped out a tour around the world for that star. He will start from Mexico, taking in the Sandwich Islands, Australia, China, India, Italy, Spain, France, Germany and Russia in succession, and thence return to America.

A DESPATCH from Omaha last Tuesday said that Margaret Mather was very ill, and unable to fill the short season remaining before her announced disbandment of her company. Her company was dismissed in Omaha.

MADAME NORDICA, who recently returned to this country, will sing with the Boston Symphony Orchestra, and next Summer will appear at Bayreuth, being the first American to whom that privilege has been extended.

TWO pupils of the New York College of Music disclosed unusual ability at a concert given in Chickering Hall on last Tuesday night. Josef Hartmann, aged ten years, displayed remarkable skill as a violinist. He played a De Beriot concerto with dash, spirit, and a technique beyond his years, and Jessie Shay, a girl from Newburgh who has been studying in this city for five years, showed unusual ability as a pianist.

ANNIE WARD TIFFANY was complimented on her Irish brogue after her recent appearance in Brooklyn by no less an expert than O'Donovan Rossa.

THE announcement is made by Mary Shaw that she has resigned the post of leading woman of the organization. Henry Burden McDowell, the secretary of the Theatre, gives the same information, except that he denies that Miss Shaw was leading woman. Mr. McDowell says that there is no such thing as leading woman or leading man in the new organization.

THE Yale football team saw The Black Crook at the Academy of Music on Saturday night as the guests of The Strollers, the dramatic club of Columbia College.

MINNIE WILLIAMS has been engaged at the Imperial Music Hall to do her specialty, and as lead in the burlesque, opening on the 19th instant.

HARRY MCDONALD has made a decided hit with the Merry Cobbler company, and is warmly commended by his managers, Messrs. Bertram and Willard.

FLORENCE D. KELLOGG, the prima donna-soubrette, is spending her Winter in this city studying singing and dancing.

CARL A. HASWIN'S Silver King production is meeting with great success everywhere this season. The sterling melodrama was never presented more handsomely or more effectively than it is presented this season.

THE C. D. Fahsel Publishing Company, of Milwaukee, have issued a theatrical guide for the State of Wisconsin. They request THE MIRROR to say that they will send a copy of this useful pamphlet to any manager on receipt of a five-cent postage stamp.

THE manager of a touring company writes THE MIRROR from Missouri: "Theatrical business is not very good through this section, as far as I am able to learn. A street parade—not forgetting the band—seems to be one of the requisites to command the Missourians' attention."

LEW HUTCHINSON, of the Si Plunkard company, was made a member of the Mariola Lodge, No. 8, Knights of Pythias, at Marion, Ia., on Dec. 3. Of his company, which numbers nineteen persons, eight are Knights of Pythias and three are candidates for that order. Mr. Hutchinson says his attraction is doing good business everywhere.

Grant Parish can be engaged for press and advance, after Dec. 25. This office.

Fur Lined Opera Cloaks.

Lined variously; those with White Manchurian Lamb as low as $85.

Tiger Skin Rugs.

Artistically mounted, with full heads—at $85, $100, $125 $150, etc.

Polar Bear Rugs.

A superb collection, well worthy of a visit. $65 and upwards.

C. G. Gunther's Sons,

184 Fifth Avenue, N. Y.

THEOBALD'S WORK.

Considerable attention has recently been given to the part that Lewis Theobald had in the rescue and restoration of the text of Shakespeare. Henry Hayman, D. D., in the *Independent* of Dec. 1, is the latest to point out the value of Theobald's works, and to score some of Theobald's contemporaries—notably Pope—for appropriating it or undervaluing it.

It is well known that the seventeen plays of Shakespeare that were separately published before the appearance of the Folio of 1623 all bore evidence that they were unauthorized and surreptitious. They abounded in errors and imperfections, and in some cases were very incomplete. But even the first Folio, lovingly published by Shakespeare's former associates, Hemminge and Condell, was full of errors, as these men were not editors and the copy they furnished from the theatre had little expert attention, even in the type-setting.

Nicholas Rowe was the first, in 1709, to produce an edition of Shakespeare at all worthy the name. Yet his work was full of errors. Theobald, in 1726, brought forth his "Shakespeare Restored," "which," as Dr. Hayman says, "as it threw light on countless passages, overlaid with all the blunders of all the editions from the earliest quartos downward to Pope's, inevitably exposed the shallowness of Pope's attempt the year before." And it seems strange that Pope, who in the "Dunciad" ridiculed Theobald, should have been so contemptible as to have appropriated Theobald's work as he did in a new edition of his Shakespeare in 1728, "not merely without acknowledgment, but with a note in the last volume falsifying the relation in which his own work stood to Theobald's and contemptuously depreciating the cargo which he had thus piratically annexed."

Warburton had compared notes with Theobald on Shakespeare in correspondence. "But in what Theobald pursued with an internal devotion," says Dr. Hayman, "Warburton was so far but merely a dabbler. Conscious of obscurity and biding patiently the result of his labor, the former, prepared no doubt to seek a patron anywhere, found one in Warburton for a while, who had no sooner become a hanger-on of Pope than he cooled toward Theobald, as though conscious of the damaging effect of Theobald's 'Shakespeare Restored' to Pope's reputation for criticism. That work went on through a first and second edition, and by means of it Theobald was emerging from obscurity when he died in 1744. On this Warburton set to work diligently to pick his work to pieces and patchwork one of his own out of its shreds."

The reading public, by calling for successive editions of his work, substantially vindicated the merits of Theobald, and it has remained for modern critics and analysts to point out the injustices perpetrated against him. He was compelled to perform hack work, and died little thought of. An examination of his other work shows that aside from his monumental service to the text of Shakespeare he deserved better of his age and generation; but his fame for this, once established, will be lasting.

DUNCAN B. HARRISON ANGRY.

Duncan B. Harrison, manager of Little Tippett, is angry, and with reason. The cause and object of his anger is Elbridge T. Gerry.

"The egotistic, autocratic and unreasonable methods of Gerry," said Mr. Harrison to a MIRROR representative, "are enough to excite the defunct. He has busied himself with what he ought not to have had anything to do, and he neglects what he ought to do in his capacity as President of the Society for the Prevention of Cruelty to Children. He has interfered with the children in Little Tippett when any honest philanthropist would have commended their employment."

"Nine weeks ago," continued Mr. Harrison, "I picked up a starveling infant for use in my play. The child's mother was a widow. Her husband had recently died, and she was left without resource. She had not been able to nourish herself, and the child was puny and ill. I gave this mother $25 a week for the use of her child; took every precaution for the health and comfort of the little one in traveling, hiring carriages, berths in sleeping cars, etc., and furnished a cradle for the little one in the theatre for the short time it was there. During the nine weeks this child was with us its mother was happy in an income that she could depend upon, and the child gained over fifteen pounds in weight. The little one was used on the stage but a few minutes each night, and was cared for much better than children are sometimes in the best of circumstances. We used another child in the play, but the second one we always engaged in the city where we might be exhibiting. This child I have been telling you about we carried with us.

"Soon after we opened in New York a Gerry agent visited the theatre and saw the performance. He reported to Gerry that this particular infant was compelled to cry when it was brought on the stage. The fact was that it was not compelled to cry. At a cue, a boy in the wings worked a 'baby cry.' The child did not cry. The audience may have thought it did; but it didn't. As I have told you, every care was taken of this little one, and nothing suggesting cruelty was ever practised upon it. Its mother was always with it or within sight of it.

"Upon the report of Gerry's agent, we were prohibited from exhibiting this child. I went to Gerry, explained the whole matter to him, and invited him to come to the theatre and see for himself that what I said was true. He pompously refused, and insisted upon the taking off of the children in the play and the using of dolls in their places. Whereupon I had the satisfaction of telling Gerry what I thought of him—which, by the way, coincided with general opinion of him, and was in some respects a photograph of him.

"The fact is, Gerry displays no judicial reason in his rulings in these matters. He simply follows his fancy and his egotism. He permitted a child to be used in Jane. He permitted another to be used in Lend Me Your Wife. He has permitted thirty to be used in The Country Circus. By his arbitrary prohibition of the appearance of our children he has done a wrong and caused suffering. He ought to assist those in poverty, as we have done. He is more or less of a spectacular fraud."

RICHARD, THE LION-HEARTED.

A romantic play by A. D. Hall, entitled Richard, the Lion-Hearted, was produced by Robert Downing at the Haymarket Theatre, Chicago, on Thursday last. In the first act, in the throne room of the palace of Richard, the king compels Hugh Mowbray, Earl of Norfolk, to marry the daughter of Duncan McIver, whom he has wronged. The earl and the king's brother, William, quarrel over the decision and are separated by Richard. In the second act Richard appears in disguise in the hut of Friar Tuck, where he has taken refuge to escape a plot upon his life formed by Mowbray. Here Richard rescues from outlaws the Princess Berengaria, who, disguised as one of her own maids, is on her way to her espousal with him. Neither penetrates the other's disguise, and each falls in love with the other. In the third act they meet undisguised and renew their protestations of affection. The fourth act shows Richard's tent on the field of battle, during his crusade. The day is against him, fresh disorders have broken out at home, and the king is in delirium from a fever. In the last act Richard is shown in prison. Berengaria comes to his rescue disguised as a boy, releases him, and puts a sword in his hand. An encounter with Mowbray, to whose machinations his misfortunes are due, and the slaying of the traitor follow.

The play's production at the Haymarket Theatre on Thursday is reported to have been gratifyingly successful, and it is believed that in Richard Mr. Downing has added to his repertoire another role that will meet with widespread favor.

THEATRE OF ARTS AND LETTERS.

A dinner was given at Sherry's last Thursday night by Henry Burden McDowell to a number of authors and managers. The topic of the occasion was the artistic side of the Theatre of Arts and Letters, and its aims and purposes. The discussion was not published. Those present were Bronson Howard, Edmund Clarence Stedman, Luther B. J. Lincoln, Paul Hamilton Hayne, Frederick J. Stinson, Brander Matthews, William C. Schermerhorn, Albert Bierstadt, Robert L. Cutting, Sr., I. Townsend Burden, Francis Lathrop, Burton Harrison, E. L. Godkin, Clyde Fitch, Charles T. Barney, Frank P. Stockton, E. P. Stephenson, E. W. Presbery, R. A. Lane, Nelson Wheatcroft, Preble Tucker, Hamilton W. Mabie, John Reid, Walter A. Blair, Frederick M. Somers, Clarence C. Buel, George B. Dorr, Charles G. Whiting, Henry C. De Mille, J. M. Stoddard, Edward A. Petit, Eben Plympton, J. H. Morse, F. H. Stoddard, Clay M. Greene, Joseph M. Grismer, Horace E. Deming, F. H. Sargent, Augustus Thomas, John Lafarge, Orlando M. Harper, and Charles Dudley Warner.

THE SANTA CLAUS FESTIVAL.

Subscriptions are flowing in for the stage children's Santa Claus Festival, which will take place at Tony Pastor's Theatre and Tammany Hall on Sunday evening, Dec. 25. The entertainment this year will be especially varied and interesting. All the children that will participate are making great preparations. Besides the programme in Pastor's to be rendered by the youngsters, they will have a banquet and then the mammoth tree will be stripped of its burden of gifts for their delight. It is not too late for those that have not yet contributed to repair the oversight. Donations of moneys, toys, books, candies, etc., may be sent to the committee, which includes Aunt Louisa Eldridge, Mrs. Fernandez, Mrs. Pastor, Mrs. Harrigan, Mrs. Gurney, Mrs. Burgess, Mrs. D. H. Roberts, Mrs. Brown, Celie Ellis, Dora Goldthwaite, Grace Wilson, Clara Thropp, Madge Deane, Lillie Eldridge, Queenie Vassar, Anna Boyd, Annie Ellsler, Bijou Fernandez, Julia Arthur, and Kenyon Bishop. H. S. Sanderson is the secretary of the committee with headquarters at Tony Pastor's Theatre.

DRAYTON HALL POSTPONED.

A. H. Ford's Southern drama, Drayton Hall, which was to be produced at a matinee in Proctor's Theatre this week, will not be presented until January, owing to lack of time for proper rehearsals. Mr. Ford's play is spoken of in terms of high praise by those that have heard it read, and the production next month will be followed, in all probability, by a tour. Zelda Sanders, a gifted child actress, is to perform the principal part. Mr. Ford deserves the good wishes of the entire profession, not only because he is a talented writer and a journalist whose pen has rendered many services for those connected with the stage; but also because of the unselfish and indefatigable part he has taken throughout the campaign to emancipate stage children from the tyranny practised by Mr. Gerry.

JOSEPH.

Ramsay Morris' company has been doing Canada, and the record achieved both in business and in reputation has been remarkable. There seems to have been no dissenting voice anywhere relative to the superior quality of Mr. Morris' attraction. The Toronto critics have been unanimous in their praise of Joseph and its interpreters, and refer to the organization as a "collection of stars." Mr. Morris has reason to feel elated at the very outset of his career as a manager on his own account. Joseph, judging from all reports, will be a money-maker for a long time to come.

See the actress, tired and jaded,
After playing all the night,
Brightness from her eyes has faded—
She has lost her appetite!
Brain and nerve have stood the straining
Long as mortal frame could bear
And while sad and uncomplaining
She is heart full of despair.

See her half an hour later,
Strength is now returning fast,
She has found a tonic greater
Than the nostrums of the past.
Pulses throb, and re-awaken,
Lustre comes back to her eye—
Bromo-Seltzer she has taken
Which a friend has made her try.

THE NEW SOUTH.

The New South, which will be first produced here on Jan. 2 at the Broadway Theatre, is an American play of to-day by Clay M. Greene and Joseph R. Grismer. Mr. Grismer and Phœbe Davies will make their bow to the New York public as stars in this play. They have been strong favorites in the West for several years, and their appearance here will be looked for with interest. James A. Herne will play a Southern negro of a type developed by modern political conditions in The New South, a part which it is believed will give him excellent opportunities for the display of his abilities as a character actor. Belle Bucklin has been engaged for the ingénue role, and those who have seen her work in A Fair Rebel are confident of her success in the new play. Harry Davenport will play the light comedy role. Katherine Grey, who won much praise for her clever work in Chums and Jane, has been engaged also. The New South will open the season Christmas week at the Baltimore Academy of Music.

H. B. CURTIS' TRIAL.

The trial of M. B. Curtis at San Francisco for the murder of Policeman Alexander Grant has been nullified by the death of one of the jurors, and all the traversed ground of the case will have to be gone over again on a third trial. On Dec. 5 Curtis took the stand in his own behalf, and told substantially the same story as before. He had met on the street a stranger who claimed acquaintance. This fellow assaulted him from behind, and they had a scuffle. The next thing Curtis remembered was that a policeman had clapped nippers upon him. He protested to the officer, declaring that he had been beaten and robbed, but the policeman forced him along. Then some one fired a shot near Curtis' head, and the policeman fell. Curtis, frightened beyond expression, ran away and was caught, while his assailant, presumably the man who had fired the shot, escaped. On cross-examination, Curtis denied that he had carried a pistol on the night of the tragedy. George A. Knight, one of Curtis' counsel, has retired from the case.

A SUICIDE.

John O'Connor, who had been employed as a messenger at Daly's Theatre, and had just been wedded to a young woman of a town in Massachusetts, was found dead in his room in the boarding-house No. 317 West Thirty-third Street, Saturday morning, having shot himself. He had left his bride at her home in Massachusetts and returned alone to New York, and appeared to be nervous and melancholy. In the looking-glass frame of his room he had stuck a piece of paper on which was written:

"Had I but served my God with half the zeal I served Augustin Daly, He would not have abandoned me in despair. JOHN O'CONNOR."

O'Connor, though not so eminent as Cardinal Wolsey, would seem from this writing to have been quite as earnest. From all accounts, it appears that he had unbalanced his mind by too-persistent reading and study. He is said to have been well thought of at Daly's, where, in addition to messenger duties, he had charge of the cloak room.

MR. GERRY'S BLANKS.

It is said that persons interested in the licensing of stage children have unwittingly prejudiced their applications by using blank forms furnished by the Gerry Society, to whom notices of application only need be given. It is believed that these blank forms, thrust into the hands of persons who have gone to the office of the Gerry Society in order to give the legal notice, are so framed as to favor any opposition to the application that may be made by this Society. Those who wish to make application to the Mayor for license should conform only to the forms made necessary at the Mayor's office, where all needed information as to application will no doubt be furnished, and the business at the Gerry Society office in the matter should be confined to the legal giving of notice of application. The Gerry blanks have evidently been prepared with a purpose. Beware of them!

MARGARET MATHER'S HEALTH.

The various reports in the papers concerning Margaret Mather's health and the necessity for her retirement from the stage and the disbanding of her company have elicited varied comments, and some doubts as to the genuineness of her illness.

A MIRROR reporter who called upon General Horatio C. King, her counsel for many years, was informed that Miss Mather (now Mrs. Pabst) has not been well for some months, and was warned some time since of the risk of attempting to fight her way through even to a completion of her contract with Mr. Leavitt for his Western Circuit. After continuous suffering, which was aggravated by the long and disagreeable rides in day coaches behind freight trains, she broke down completely in San Francisco, as appears from the certificates of the physicians now in General King's possession. The first is in the form of an affidavit from the physician who first attended her, who was a guest in San Francisco at the same hotel, in which he states, that on Oct. 22, he occupied rooms adjoining Miss Mather's, and was aroused by a noise coming from her apartment, and upon entering it found her suffering with violent hysteria and nervous prostration; that he called on her several times after and found her in an unconscious state giving vent to shrieks from pain. He adds that Miss Mather was an entire stranger to him.

Dr. C. N. Ellinwood, another physician who was also called in, certifies that he found her so suffering from gastric disturbance and nervousness that he advised her to stop her arduous work for a time and take a rest, which would enable her to get well. Dr. R. W. Payne, another San Francisco physician who attended her from Oct. 25 to Oct 31, certifies that she was unable to appear at the theatre. Miss Mather, still weak, resumed work, and continued although in a distressing condition, until she reached Omaha, where she again was stricken down and is in a critical state. Two physicians of Omaha, Drs. Charles Rosewater and O. T. Hoffman, certify that they have made a thorough examination of her case and find it utterly impossible for her to fulfil her engagements, and that she had already for several weeks been damaging her health by her work when she ought to have been under the care of her physician.

The company has been disbanded and upon the most amicable terms with the exception of two members engaged in England who claim compensation for the entire theatrical year, although Miss Mather paid them one week's salary when no performances were given and tendered them their return passage to England. The foregoing is General King's account of the matter.

CLEVER KATIE LAWRENCE.

Katie Lawrence, the English character singer and dancer, who made her debut in this country at Tony Pastor's Theatre a few weeks ago, has signed a contract with Mr. Pastor by which she will return to this country in September to play another engagement of several weeks. Miss Lawrence will leave here shortly for London to fulfil engagements at various concert halls. Mr. Pastor asserts that Miss Lawrence is the most popular specialty performer that has yet come to his theatre from England. Her most marked success is her imitation of the London "coster" girl, who corresponds in some respects to the "tough girl" of New York. Miss Lawrence's make-up and manner of speech in this disguise is capital, and at once recognizable as accurate by those that have ever seen the "coster" girl of the London streets.

A JUDGMENT REVIVED.

The Sheriff of New York County has in hand an execution for $2,690 against Cora Urquhart Potter, and in favor of H. C. Miner, on a judgment secured on July 11, 1890. Mr. Miner says that Mrs. Potter borrowed the money from him when he managed her, in 1887. Mrs. Potter says that Mr. Miner owed her father royalties on a play in which she appeared under Mr. Miner's management.

THE DRAMA IN ITALY.

ROME, Nov. 29.—Francisque Sarcey, when in Vienna early in the season, went to see Duse, and forthwith sent his impressions of her to *Le Temps*, of Paris. Naturally, Sarcey sees the idol of Vienna through the spectacles of Paris, otherwise he would not be a true Parisian. This is what he said:

"I had not been two days in Vienna before my ears began to be tingled with Duse. It was Duse here and Duse there. I felt, therefore, that I must go to see this Duse. The difficulty was to get a ticket, for the theatre is always filled beforehand; and Duse never sees a journalist, nor sends them places, nor reads their articles, but lives alone, retired, never receiving any one.

"In fact, though living in the same hotel with her, I never once could manage to see her face to face.

"A journalist, friend of mine, at last procured me a stall, and I was able to see the actress which is setting Vienna mad.

"I should have liked to have seen her in the Dame aux Camélias or another French piece which I know. However, as she played Cleopatra, I could follow the play pretty well. The house was crammed from floor to ceiling. I thought I should have died with heat.

"What enthusiasm! The Viennese have a rule never to applaud during the acts, but they break this rule when Duse acts. They cannot restrain themselves. They shout, clap their hands, stamp their feet—go mad in fact.

"'Is there a claque here?' I ask my neighbor.

"'Claque for Duse!' answers my neighbor, indignantly. 'Never!'

"This sets me dreaming, for Duse is not—pretty!

"She is compared to Bernhardt, but Bernhardt is a queen in all she does! Duse is a crowned grisette.

"Her face is remarkably mobile, however, and her mimic expressive.

"She pronounces clearly—so clearly, that I could catch every syllable, even in her quickest phrases—and she always speaks quickly. Her voice is not harmonious, but is metallic and effective.

"In the famous scene with the messenger, she acted with more temperament than art. But she sent a shudder through the whole house—myself included.

"The last act is passed in darkness, and Duse can be heard only, without being seen.

"To a Frenchman this is absurd. If Duse ever goes to Paris, she must change this scenery or she will fail." So much for Sarcey.

Duse will do well never to go to Paris. Parisians delight in making failures of other countries' successes. Thus they obstinately made a failure of the Cavalleria Rusticana, because it had proved a success everywhere else. Parisians are chauvins from first to last in these cases. Duse is as superior to Bernhardt in Cleopatra as Shakespeare's Cleopatra is superior to Sardou's parody of Cléopatre.

The Viennese, also, understand Italian, which few Parisians do. Therefore Italian artists are understood there, which they are not in Paris. I remember Salvini and Rossi playing to almost empty benches in Paris, because they were not understood.

Our latest star actress is Tina di Lorenzo. She is young and lovely, besides being a genius. And yet, as a child—though born on the stage, it may be said—she had a horror of acting. Her mother was an actress, and the child accompanied her behind the scenes whenever she acted. She was a pale and sickly-looking child, and hid herself wherever she could, on the stairs, behind scenery, anywhere, so long as she did not see the footlights, nor hear the actors on the stage. She was frightened. As for going herself on the stage she never dreamed of such a thing. If any one alluded to such a possibility she would cry and hide herself behind her mother.

One day, however, a child was required, and Tina was forced on the stage. But she had nothing to say, and was allowed to stand with her back to the public, otherwise she would have run away. Even then, at the end of the scene, she ran off and fell into convulsions in her mother's arms.

The experiment was repeated more than once, but always with the same result, and all hope of rearing her for the stage was abandoned.

It was at at a benefit for the Casamicciola victims, that the child seemed to awake to a new life, and amid tears and sobs spoke a few words, which were written for the occasion.

From that moment the child who had hitherto hated the mere name of acting, became passionately fond of the art.

She went every night to the theatre to study the great Pezzana (too soon retired from the stage), and on her return home she would repeat the scenes which had had the most effect on her. She became intoxicated with the stage.

At last she made her appearance in Naples, in a new play by Duke Proto Maddaloni, Ruit Hora. The play was a success, and a success was Tina di Lorenzo. The Duke of Maddaloni kissed the fair young child, and thanked her for the success of his play. The following day, also, he wrote her praises in the papers, ending with these words: "This young girl will one day be a great actress," and his prophecy has been fulfilled. Tina di Lorenzo is now leading actress in Pasta's company, and during a recent engagement attracted all Rome to see her in a different part every night.

Maurel has been lecturing on the art of singing. He says that the art has become "Americanized." It is no more an art, it is a business—hence it's decay. Maurel is a *poseur*.

Operas in one act are becoming quite the rage in Italy. Mascagni first set the example, and his success is bearing many imitators. Another M has won the day. That, is Mugnone's one-act opera of Birichino has taken the public by surprise. Mugnone directed the orchestra in person, but this was almost too much for his nerves, for the bâton trembled in his hand like a reed shaken by the wind. However, as the thunder of applause grew louder and louder the wind ceased to shake the reed and Mugnone's hand ceased to tremble. Mugnone directed all the rehearsals in person, and also all the stage business. The plot of the libretto is taken from Le Gamin de Paris, and the prima donna is the gamin. Cotogin—the ever great Cotogin—was the old father, and Signora Mugnone the betrayed damsel. Birichino is Mugnone's first opera, and if he can only continue as he has begun, Italy may count a composer the more.

In imitation of Mascagni, after the first chorus, the baritone's entrance, there comes an interlude for the orchestra, in which the oboë and the horn have the principal parts, and after these come the stringed instruments.

La Brambilla, as the Birichini, has an exquisite aria, accompanied by two violins, a horn, and a "*pizzicato* of violincelli.

Maria's air also is new and effective, being accompanied by a trombone, clarinet and harps. It created quite a sensation. Vienna is to be next place, where this little opera is to be given. If it pleases the Vienna public and critics, its fortune will be made, also Mugnone's.

S. P. Q. R.

GRANT STEWART INJURED.

Grant Stewart, of the Diplomacy company, started for the railroad station in a coupé Sunday morning, and urged the driver to hasten, as he had but little time. Mr. Stewart was driven down Sixth Avenue at a lively pace, when suddenly the carriage collided with an L railroad pillar. Mr. Stewart was lifted from his seat and thrown with great force against the window of the coupé. His face shattered the glass, and was terribly cut, as were also his hands, which came in contact with the flying pieces. A crowd collected, and Mr. Stewart was taken to a neighboring drug store, bleeding copiously, and here his wounds were dressed. It was at first feared that Mr. Stewart's eyes had been seriously hurt, but their injuries were found to be superficial. His face, however, presented a sorry spectacle.

IT HAS NOT BURNED.

L. Arthur O'Neill, manager, telegraphed yesterday to THE MIRROR from Charleston, S. C., that his Grand Opera House in that city has not been burned, as falsely stated.

CUES.

A GOLD-HEADED cane was presented to Fitzgerald Murphy by his friends at Newport, R. I., last week.

GEORGE W. LEDERER will star Eugene O'Rourke next season in an Irish play called Shaun the Post.

TOM WHYTE, comedian with Newton Beers, who was injured in a railroad accident near Shenandoah, Pa., has recovered, and rejoined the company.

NAT C. GOODWIN will give a professional matinee of A Gilded Fool at the Fifth Avenue Theatre to-day (Tuesday).

FRANK LANDER has been released by Messrs. Frohman and Hayman to appear in The New South at the Broadway Theatre.

JOHN E. KELLERD was released by Helen Barry on Saturday so that he could accept an offer from John Stetson to appear in The Crust of Society. Miss Barry will produce Paul Potter's new comedy, The Duchess, in Washington next Monday.

ONE of the hits of the C. W. Williams' Vaudeville Show, which appears this week at the London, is the specialty work of the young Irish comedians, the Foy Brothers. Their season with this show closes next week, and takes from Mr. Williams one of his strongest features.

OUR GOBLINS closed on Saturday. The company may be reorganized with William Blaisdell as manager. The people were paid with notes at ten days, drawn by the backers, who hail from Memphis, Tenn.

ON Friday afternoon Robert Mantell and several members of his company will leave Philadelphia on a special car for Washington to appear in A Lesson in Acting for the benefit of the National Capital Press Club. Mr. Mantell will return to Philadelphia in time for the evening's performance of The Face in the Moonlight.

STARR L. PIXLEY has been engaged to go in advance of The Messenger from Jarvis Section.

FRANK R. MILLS has been engaged for the production to be made on Thursday evening at Proctor's by the Theatre of Arts and Letters. Mr. Mills recently resigned the leading part in Walter Sanford's My Jack.

SIGNOR DE VIVO, the impresario, is in town once more. He is no longer connected with the business management of Cyril Tyler, but is turning his attention to Duse, the Italian actress.

NEW YORK THEATRES.

GRAND OPERA HOUSE
Mr. T. H. FRENCH, - Lessee and Manager
Reserved Seats, Orchestra Circle and Balcony, 50c.
Wednesday and Saturday Matinees.
THE SCOUT
Next Week—The Silver King.

TONY PASTOR'S THEATRE
Fourteenth Street, between 3d and 4th Aves.
Matinees, Tuesday and Friday.
Tony Pastor's Splendid New Stars: Miss Vesta Victoria, Katie Lawrence, J. W. Kelly, The Juvians, Bertha Waring, McBride and Goodrich, La Rose Brothers, Layman, The Loretts, Tessie Langton. Tony Pastor at Each Performance.

NEW YORK THEATRES.

PALMER'S THEATRE
Broadway and 38th Street.
A. M. PALMER, - - Sole Manager
Crowded all the time.
ARISTOCRACY
BY BRONSON HOWARD.
A Representative American Play.
Evenings at 8:15. Saturday Matinee at 2.

UNION SQUARE THEATRE
GREENWALL AND PEARSON, Lessees and Managers
MRS. POTTER
Limited Engagement.
MR. BELLEW
in
ZOLA'S THERESE
Matinees Wednesday and Saturday.

BROADWAY THEATRE
Broadway and 41st Street.
Mr. T. H. FRENCH, - - Manager
First Metropolitan Production
of the Jolly Comedy,
THE PRODIGAL FATHER
Evenings at 8. Matinee Saturday at 2.

NIBLO'S
Reserved Seats, 25c., 15c., 50c.
MR. ALEX'R COMSTOCK, Sole Lessee and Manager
The Big Melodrama,
MIDNIGHT SPECIAL
125 People.
Matinees Wednesday and Saturday.

LYCEUM THEATRE
Fourth Avenue and 23d Street.
DANIEL FROHMAN, - - Manager
Another Great Lyceum Success.
Sardou's New Three-Act Comedy,
AMERICANS ABROAD
Extra Matinee Christmas and New Year's.
At 8:15. Matinees Thursday and Saturday.

CASINO
Broadway and 39th Street
RUDOLPH ARONSON, - - Manager
THE FENCING MASTER,
with
MARIE TEMPEST
and the J. M. Hill Opera Comique Company.
Matinee Saturday at 2.

MANHATTAN OPERA HOUSE
OSCAR HAMMERSTEIN, - Owner and Manager
SECOND WEEK OF
THOMAS Q. SEABROOKE
and his superb
GRAND COMIC OPERA CO. 200 PEOPLE.
Under the management of Charles MacGeachy, in
THE ISLE OF CHAMPAGNE
by Charles Alfred Byrne and Louis Harrison.
Evenings at 8. Matinees Saturday Only.
Seventy boxes for theatre parties.

KOSTER & BIAL'S
Twenty-third Street.
Every Evening. Matinees, Monday, Wednesday and Saturday.
VANONI, EDOUARDOS,
KOKIN,
Quadrille Fin de Siecle.
Operetta—Vaudeville—Novelties.

STAR THEATRE
Broadway and 13th Street.
THEODORE MOSS, - Proprietor and Manager
LAST TWO WEEKS.
MR. E. S. WILLARD,
This Week, Every Evening and Saturday Matinee,
A FOOL'S PARADISE
Together with the Petite Comedy,
MY WIFE'S DENTIST
Next Week—First Production of J. M. Barrie's New Comedy.
Regular Matinee Saturday.

HARRIGAN'S THEATRE
M. W. HANLEY, - - - Manager
A Cyclone of Laughter.
MULLIGAN GUARDS' BALL
By Mr. EDWARD HARRIGAN.
With all the original music by DAVE BRAHAM.
Wednesday—Matinees—Saturday.

PROCTOR'S THEATRE
West Twenty-third Street.
LAST WEEK OF
MR. NEIL BURGESS IN THE
COUNTY FAIR.
Evenings at 8. Saturday Matinee at 2.

NEW YORK THEATRES.

H. R. JACOBS' THEATRE
Corner 21st Street and Third Avenue.
Matinees: Monday, Thursday, and Saturday.
EZRA KENDALL
in
A PAIR OF KIDS
Next Week—Lord Rooney.

IMPERIAL MUSIC HALL
Broadway and 29th Street
GEORGE J. KRAUS, - Sole Lessee and Manager
JOHN M. MCDONOUGH, - Business Manager
Evenings, 8 to 11. Mats. Mon., Thurs., Sat., 2 to 6.
Last Days of
THE GREAT FOUGÈRE
Four Hours of Fun.

HERRMANN'S
Broadway and 29th Street.
Bisson's Latest. All Laughs.
LITTLE TIPPETT.
Evenings at 8:15. Mat. Wed. and Sat.
Next Week—Manola-Mason Co.

BROOKLYN THEATRES.

GRAND OPERA HOUSE
Matinees Wednesday and Saturday.
SHADOWS OF A GREAT CITY
By a Powerful Dramatic Company.
New and Magnificent Scenery.
Next Week—Held in Slavery.

AMPHION THEATRE
Bedford Avenue, near Broadway
EDWIN KNOWLES, - Sole Proprietor and Manager
Matinees Wednesday and Saturday.
DENMAN THOMPSON
in
THE OLD HOMESTEAD
Next Week—Local Attractions.

COLUMBIA THEATRE
Washington and Tillary Streets.
EDWIN KNOWLES & CO., - - Proprietors
MARIE WAINWRIGHT
in
SCHOOL FOR SCANDAL
Matinees Wednesday and Saturday.
Next Week—Amy Robsart.

COL. SINN'S NEW PARK THEATRE
COL. WILLIAM E. SINN, } .....Managers
MR. WALTER L. SINN, }
The Leading and the Elite Theatre of Brooklyn.
Two Weeks, Beginning Dec. 19
Matinees Wednesday and Saturday.
Joseph Arthur's Distinguished Success,
BLUE JEANS
With All the Realistic Features.
Dec. 26—Wm. H. Crane in An American Minister.

BEDFORD AVENUE THEATRE
Corner South 6th Street and Broadway
LAURENT HOWARD, - - Manager
Matinees Wednesday and Saturday.
CHARLES T. ELLIS in
COUNT CASPER
Next Week—A Breezy Time.

LEE AVENUE ACADEMY
A. V. PEARSON, - Lessee and Manager
Matinees Thursday and Saturday.
HER FIDELITY
Next Week—Henry Burlesque Co.

TO ALL WHOM IT MAY CONCERN:

THIS is to give notice that I, the undersigned, am the sole and exclusive owner and proprietor for the United States of Victorien Sardou's Andrea, and that my exclusive ownership has been sustained in an action brought by me against Madame Janisch, by a judgment rendered in the Superior Court of the City of New York. This ownership extends not only to the original in French, but to the adaptations entitled Agnes and In Spite of All, and to all adaptations or translations in any language. Having learned that Mlle. Rhea was producing this play under the name of Princess Andrea I caused her to be notified of my rights. On being informed that I was the exclusive owner of the play she withdrew it. I hereby give notice that I will prosecute by injunction and for damages to the extent of the law all persons pirating the said play and infringing on my rights.

MINNIE MADDERN FISKE.

I hereby certify that the foregoing statement as to the legal ownership of said play is true.

A. J. DITTENHOEFER.

Edwin Forrest Lodge, No. 2, Actors' Order of Friendship.

CALL.

A special meeting will be held at the lodge rooms, Broadway Theatre Building, on Sunday, Dec. 18, 1892, at 1 o'clock P. M. Very important business.

EDWIN KNOWLES, President.
LESTER GURNEY, Secretary.

NEW OPERA HOUSE,
JERSEY CITY.
Week of Jan. 2 (New Year's Week)
OPEN.
Address immediately, M. MULLONE, Manager.

IN OTHER CITIES.

SPECIAL NOTICE.

Correspondents of this paper are requested neither to ask nor to accept press courtesies from Hoyt and Thomas, the firm of variety farce managers, or from any person or persons representing them in any capacity whatsoever.

CINCINNATI.

That Men and Women clearly retained all its old-time popularity was amply demonstrated at the Walnut 12, when Frohman's superb co. opened a week's engagement with William Morris, Orrin Johnson, Frederic de Belleville, Sydney Armstrong, Kate Denin Wilson, and all the old favorites in the cast. The Warde-James comb. in an extensive repertoire closed a successful week's stay at this house 10 with Henry Guy Carleton's romantic play, The Lion's Mouth, as the principal attraction. The joint stars were effective in their several roles, and their support was above the average, Edythe Chapman in the leading female part coming in for deserved mention. A Texas Steer 26-24.

Professor Herrmann, whose popularity in Cincinnati is a recognized fact, began a week's engagement at the Grand 11, the attendance being excellent. A Trip to Chinatown week ending 10. The specialties of the McCoy Sisters were nightly encored. The Liliputians 19-24.

Henry E. Dixey opened at the Pike 12. Julius Cæsar, with Charles Hanford as Mark Antony, proved an attractive card week ending 10, the work of Annie Winter, Bennett Matlack and E. R. Spencer in the more important roles finding immediate recognition. The play was staged in splendid style. Baroness Blanc announced 19-24, followed 26-31 by the Bostonians.

The Hanlon Brothers' spectacle, Fantasma, merited the splendid patronage accorded its production at Havlin's 11, and bids fair to eclipse the season's record at this house. The engagement of Donnelly and Girard in Natural Gas was brought to a successful close 10, and Amy Ames and her husband, Gus Hennessy, in their original roles, rendered the joint stars material assistance. The Hustler 18-24, followed 25-31 by Annie Lewis in A Nutmeg Match.

The attraction at Heuck's week of 11-17, Under the Lion's Paw, opened to an excellent attendance, and judging from the advance sale, the engagement promises excellent results pecuniarily. Minstrelsy personified by the Gorman Brothers' co. held sway week ending 10 with satisfactory conclusions from a monetary standpoint. The brothers Gorman (John, James, and George) and Eddie Garvie carried off the week's honors.

Dr. Bill was awarded a most enthusiastic reception 11 at the Fountain Square Theatre, the house being crowded on the occasion. The May Howard Burlesque and Specialty co., under Harry Morris' management, during week ending 10 attracted large audiences, and the specialties of May Howard, Al. Bellman's vocalism, and the Washburn Sisters' singing were nightly applauded. The Nabobs 18-24.

N. S. Wood, whose acting endears him to the gallery denizens, opened to a large house at Harris' 21. The attraction of the previous week, A Barrel of Money, with Pnin Nares, John E. Hinsley, Carrie Lamont, and Rosabel Russell in the more important roles, was well received, the several sensational features of the play being enthusiastically applauded nightly.

Sam Jack's Creoles fairly crowded the People's Theatre to the walls 11 on the occasion of the opening of the co.'s engagement, and the programme was attractive throughout. Hart's Boston Novelty co., whose engagement was brought to a successful close 10, presented several very clever artists in its ranks, notably, Bartlett and May, Ruby Hart, Fisher and Crowell, and George E. Austin, the latter's wire act being nightly encored.

Manager Duffy, of the Gloriana co., was robbed of a satchel containing jewelry, wearing apparel and valuable documents while passing through the city 4. The satchel was recovered a day later minus the jewelry and expressed to Duffy by the local authorities.

Manager Ballenberg, of the Pike, returned 5 after a brief business visit to Chicago.

The Christmas week attraction at the Grand will be Chauncey Olcott in Mavourneen, while Manager Ballenberg's card at the Pike for the same week will be The Bostonians in Robin Hood.

The Sunday "Pops," so successful in past years, seem to have fallen into disfavor judging from the patronage accorded, and the management has sensibly concluded to restrict the concerts in number for the present. Madame Rolla, billed as the prima donna of the Covent Garden, London, was the vocal soloist at the "Pop" 4 which was rather poorly attended. The next concert will be given 25.

The regular yearly memorial services of the Cincinnati Elks were held 4 at the rooms of the lodge and fully two hundred members were in attendance.

Harry C. Barton, for years leading juvenile at Wood's Theatre, under Barney Macauley's management, is a prominent member of the Warde-James comb.

The Erie Show Printing Company on 6 sued John, James, and George Gorman and William Eversole, proprietors of Gorman's Minstrels for $700.37 due for printing done. An attachment was issued, and Deputy Sheriff Irwins levied on the co.'s effects a Beach's Opera House, and settlement was afterwards made by an agreement to pay the amount due in instalments. JAMES MCDONOUGH.

PHILADELPHIA.

Robert Mantell has returned for his annual engagement at the Walnut, presenting his new play, The Face in the Moonlight. Miss Helvett and Lottie Collins fared moderately well last week, but the public already shows signs of tiring of Miss Collins' silly refrain.

The stage of the Opera House presents a dazzling picture in the presentation of Audran's beautiful La Cigale by the Lillian Russell Opera co. The three weeks' engagement of William H. Crane at this house that ended 10 was the most successful in every respect ever played by that clever comedian in this city. Richard Mansfield in repertoire 19.

Wilson Barrett returned earlier than he expected, having been booked at a late day to fill Mrs. Beere's unexpired week at the Chestnut. His coming is always welcome as his performances are of the class that find too little representation on our stage. During the week he will appear in Pharaoh, Hamlet, Ben-My-Chree, and The Lady of Lyons. Evans and Hoey with the evergreen Parlor Match concluded a fortnight's stay 10 that was productive of good results.

The return of Hoss and Ross to the Park brings to memory the late Charles Reed, who was undoubtedly the leading spirit in the fun-making of this farce. Mark Sullivan, a very clever comedian, replaces Reed, and Ignacio Martinetti has also been engaged to strengthen the corps of laugh provokers. Dr. Cupid, the new play revealed by Frank Daniels at this house last week, is an inane affair and hardly up to the standard of his late success, Husband and Wife, with Louise Boucicault as a stellar novelty 19.

Francis Wilson has been successfully launched on his five weeks' occupancy of the Broad, and The Lion Tamer goes without a jar. Mr. Wilson's first night welcome was immense—something quite beyond my powers of description. The clever comedian states that his Philadelphia welcome is the heartiest demonstration he receives in any of the large cities. We believe this statement to be above the common ordinary cajolery foisted on us by other stage favorites, for the reasons that Mr. Wilson is a native Quakerite, and scored his first comic opera triumph here. His friends and admirers are filling the Broad nightly.

The Philadelphia newspapers are beginning to realize that we have a first-class stock co. here and that it is successful above the average of our other houses. Your correspondent appreciated this fact a long time ago and prophesied the bright future that was in store for Manager Holland and his patrons. This week we have a new comedy entitled The Syndicate, by E. J. Swartz. It is the best work we have seen from Mr. Swartz's pen, and affords splendid opportunities for the co. Manager Holland plays a leading comedy part, his first appearance this season, and demonstrates the fact that besides being a successful manager, he is also a finished and artistic comedian.

A brilliant exhibition of managerial backbone and enterprise is the production of Hanlon's Superba with an entirely new scenic dress at the Empire, despite the late destruction of the entire outfit at the fire in Cleveland. The spectacle displays no sign of its late misfortune, only that everything is bright and new—even some of the jokes.

A novel entertainment occupies the stage of the Grand Opera House. Rand, McNally and Co's. panoramic view of the Chicago World's Fair buildings and grounds has proven quite an interesting diversion for patrons of this house. Current Cash did moderately well 5-10.

Rosabel Morrison in The Danger Signal is the week's offering at the People's. The same sensational and realistic effects that accompanied the play on previous visits win approval for it now. Business good.

Another Irish comedian in the person of Dan McCarthy, is a claimant for popular favor at the National. He presents a play of his own wormanship, The Cruiskeen Lawn. It tells the conventional tale. Opening business fair. The co. is generally competent.

Openings at the other houses: Irwin Brothers' co. at the Arch; Wages of Sin, with Gus Levick in the cast, at Forepaugh's; Fields and Hanson's co. at the Lyceum; Gus Hill's co. at the Kensington.

The Clemenceau Case occupies two of our stages this week; the Standard, with Mlle. Alberta as the model, and at the Palace, with Emma Bell as Iza. The co. at the Palace will stay three weeks.

The Winter Circus continues successfully, and the novelty of the entertainment will likely continue. Charles Bloomingdale, editor of *Music and Drama*, now occupies the press agent's sanctum, but continues his editorial functions.

A story is going the rounds that Business Manager Stewart, of the People's Theatre, neatly circumvented John L. Sullivan's imbibing habits while playing at that theatre a couple of weeks ago by threatening to close the house for the week the moment the ex-champion displayed any signs of over-indulgence in his favorite beverage.

The success of Rose Coghlan in Diplomacy is so great at the Broad that a return date has been booked at the Opera House for January.

The Gaiety Opera co., with the ever-popular Milton Aborn, have returned for a Winter season at the Bijou. Variety and opera will now alternate at this house.

Carncross', the Germania, and Kellar at Egyptian Hall continue to enjoy their usual quota of success.

George W. Cable and Eugene Field, the brilliant *litterateurs*, entertained a large audience at the Walnut 6, the occasion being a benefit of the Pen and Pencil Club, an organization of bright newspaper writers in this city.

Thomas Nelson Page, the Southern author, and John Philip Sousa, with his famous band, were also visitors to our city last week.

About 1,000 incandescent lights of various colors are being placed in every available place about the auditorium of the Broad. The effect will doubtless be original and striking. JOHN N. CAVANAGH.

CHICAGO.

Mme. Modjeska appeared in Mary Stuart, Camille, As You Like It, and Henry VIII., at the Chicago Opera House 5-10, and drew cultured theatregoers, who delight in her intelligent acting. The engagement was a pronounced pecuniary and artistic success.

A new Irish drama, Glen-Da-Lough, opened well at McVicker's 11, and proved an enjoyable entertainment, if nothing more. Joseph Jefferson closed a highly profitable engagement of two weeks at this theatre 10 in Rip Van Winkle; the audiences throughout the engagement were large and demonstrative.

Gus Heege and the original creation, Von Yonson, is the current attraction at the Grand Opera House, which is doing a paying business. The engagement is for two weeks.

The laughable farce, Jane, commenced a short engagement at the Columbia 11 before a crowded house. The revival of Men and Women at this theatre brought out large audiences.

A return visit of Niobe proved as pecuniarily successful as the first at Hooley's, and large patronage was the rule. It is a pretty comedy in one way, and a ridiculous burlesque in another.

The last week of Settled Out of Court at the Schiller was attended by very large-sized audiences, and on 12 it was succeeded by Mr. Wilkinson's Widows, played by the same co. Settled Out of Court did not make an artistic success, but for all that the box-office receipts were large.

Robert Downing played to a week's big business at the Haymarket 4-10. His repertoire consists of The Gladiator, Virginius, Ingomar, Othello, Richard the Lion-Hearted, and Julius Cæsar. He staged them handsomely and appropriately, and gave fine impersonations of the roles. He was supported by a competent co. Thomas Murray in The Voodoo opened for a week 11.

Bobby Gaylor did a fine business at the Windsor 10, presenting Sport McAllister. His support meets all requirements.

The White Slave is attracting well at Havlin's. The drama's drawing power never seems to wane, and the business is always satisfactory. The co. is a fair one. The Still Alarm 11-17.

The Clark Street Theatre had The Dago presented by the two Carrolls and a competent co. Audiences large and well pleased. The White Slave 11-17.

Haverly's Home Minstrels continue to draw crowds at the Casino.

Kidnapped, a fair play of its kind, fulfilled all expectations at the Alhambra week of 4-10, and the patronage was excellent. Eagle's Nest 11-17.

Lester and Williams' Me and Jack filled out a good week at the People's Theatre. Zeb 11-17.

The Chicago Orchestra give concerts regularly every Friday afternoon and Saturday evening to continued large patronage. The music is always happily selected and finely played under the direction of Theodore Thomas. The Auditorium where the concerts take place is invariably comfortably filled.

W. L. Hubbard, the Chicago *Tribune's* clever musical critic, delivered a lecture on "Bayreuth and the Wagner Festivals," at one of the leading churches Friday afternoon. 2.

The B. P. O. Elks will have a benefit at the Schiller Theatre Jan. 19. LYSTER J. CHAMBERS.

BOSTON.

Of the new bills given in Boston this week the most prominent is The Crust of Society, presented at the Globe by John Stetson's specially organized co. This is an organization that will appeal strongly to all Bostonians, for it contains so many local favorites. Joseph Haworth, who heads the cast, made his first reputation at the Museum; and Edgar L. Davenport was for some time the leading man at that house. It was at the Museum, too, that Carrie Turner played her long engagement in Niobe, while her work in The Lost Paradise at the Columbia last season is well remembered. Edythe Proctor's debut will be watched with interest by the Boston newspaper men and women who went on the special train to San Francisco to attend the Press Club convention last January, for they remember Miss Proctor as the one who contributed so much to making the excursion a memorable one. De Wolf Hopper in Wang follows 26, for two weeks.

Miss Helvett comes back to the scene of her earlier Boston successes, and is to play a fortnight's engagement at the Hollis Street. This time, however, Mrs. Leslie Carter will have to divide the honors with Lottie Collins. Arrangements have been completed for a limited run of 1492 at this house, beginning 26.

Rosina Vokes and her new play, The Paper Chase, have made an unusually favorable impression in Boston. The theatre was packed on the opening night of the engagement, and the piece was received with such favor as the succeeding performances of the week that a change in bill for the second week was thought to be out of the question. But these are the last nights of The Paper Chase, for the third and last week of Miss Vokes' engagement will be devoted to one of her charming triple bills. Bostonians 26-7; Texas Steer 9-21; Niobe 23-4.

A Temperance Town packed the Park to the doors on the opening night, and the week saw a succession of large houses continuing the prosperity. Of 1492, George Richards gives in his impersonation of Mink Jones an inimitable representation of country life that is most delightful, and Elsie Lombard's work as the minister's daughter is exceedingly good. The mounting of the piece is far above the average.

Tony Farrell is at the Bowdoin Square with My Colleen, and it remains to be seen whether this piece by James A. Herne calls forth the same amount of controversy that was occasioned by his Margaret Fleming. The Vendetta 14-19; The Limited Mail 20-31; The White Squadron 2-7.

Oliver Byron is a favorite with Grand Opera House audiences, and his friends will turn out in great numbers to see him in Across the Continent, which has not been given here for many seasons. James J. Corbett did a tremendous business 5-10. A special professional matinee was given 9.

This is the last week of the double bill Kerry and Nerves at the Museum. Our Boys is to be given seven performances beginning 19, and Pinero's Mayfair will have its first performance in this country 21. So many persons have sent requests to Mr. Field for a few more performances of Agatha that it is quite probable that Mr. Henderson's charming play will be given again for a week or so before the end of the season.

Many changes have been introduced in Surrender, which still holds the stage at the Columbia. Few stronger organizations have been seen here than this, and there is much of the acting that is really fine. Miss Eytinge's work, for instance, is wonderfully good, a perfect impersonation of a typical Southern wife. Maude Banks, Miriam O'Leary, and Louis Aldrich also do exceedingly good work.

Boston is by no means tired of Babes in the Woods, and the audiences at the Boston are as large as they were six weeks ago when the spectacle was first put upon the stage. It makes an ideal holiday entertainment, and Bostonians forget their Christmas shopping when they go to the Boston and see the dazzling ballets.

James H. Wallick is at the Howard, dividing the week between The Cattle King and The Bandit King.

Sydney Chidley is doing some remarkably fine work in his preparation of the scenery for B. F. Keith's new house, upon which the work is being pushed forward with great rapidity.

Charles N. Schroeder, who was manager of the New York Fifth Avenue Theatre for years under Mr. Stetson, has just come to Boston to take a similar position at the Globe. Mr. Schroeder has had much experience upon the road, and there is no doubt about the wisdom of Mr. Stetson's choice.

The Boston Lodge of Elks had a most successful benefit performance at the Boston 8. The bill was the largest ever given in the city. The curtain went up at a quarter past ten in the morning, and it did not fall until after five at night. From New York came Grace Golden as a substitute for Marie Tempest, Nat C. Goodwin, Amelia Glover, Maurice Barrymore, Luke Schoolcraft, J. W. Kelly, and Maggie Cline. From the New England circuit came La Regaloncita, Therese Vaughan from 1492, a male quartette, Hughey Dougherty, and John A. Coleman from Tuxedo, and Lew Dockstader. Every house in the city contributed to the long and thoroughly interesting programme, which was witnessed by an audience of tremendous size.

JAY B. BENTON.

LOUISVILLE.

Sol Smith Russell in A Poor Relation and Peaceful Valley did a large business at Macauley's. Robin Hood Opera co. follows.

Across the Potomac at the Masonic also proved a strong drawing card. Boyd Putnam and Edward Morgan divide the honors. The play was handsomely staged by the Masonic management. Digby Bell in Jupiter next.

Pauline Hall in Puritania will come to the Auditorium 13, 14, and Ali Baba is underlined.

At Harris' the bill was Under the Lion's Paw, a sensational and novel play. The usual large business ruled. Siberia is the next attraction.

Daniel A. Kelly in The Shadow Detective was the Bijou's offering. The play is not new to Bijou patrons, and it is highly popular. Co. and scenery good. Henshaw and Ten Broeck next.

Hyde's Specialty co. filled a satisfactory week's engagement at the New Buck. Among its members are Wade Hayden, Marco and Athol, Frank Bush, the Englishs and others.

Hart's New York Novelty co. will open 12.

Buck McKinney, the popular doorkeeper at Macauley's, is entering his thirty-fifth year of such labor at Louisville playhouses. He knows everyone in the State who is worth knowing.

Edward M. Altriend, joint author with Augustus Pitton, of Across the Potomac is a near relative of the venerable passenger agent of the Louisville and Nashville Railroad, Colonel Colin Alfriend. The Colonel is known to every traveling showman in the country.

Ned Palfrey will make his first professional appearance in this his native city next week with the Robin Hood co. Mr. Palfrey belongs to one of Kentucky's old families, and numbers his friends here by the thousands.

Henrietta Crossman, of the Gloriana co., created a most favorable impression while here. The daily papers are still commenting upon her great beauty and her marked ability as an actress.

There was no performance of She Stoops to Conquer at the Masonic 2, as announced. Stuart Robson was ill, and unable to appear. Certain of the local papers took unwarrantable liberties, and wrote the matter up in sensational style. Mr. Robson appeared during the rest of his engagement to crowded houses.

The Elks held a Memorial Service 4 for the twenty-one members who have died since the organization of the local lodge.

Manager John P. Riley, of the Bijou, has returned from Memphis. It is possible that city may be represented in the Bijou circuit.

CHARLES D. CLARKE.

DETROIT.

A Texas Steer was presented at the Detroit Opera House 5-7. The Junior Partner 8-10 was presented by an excellent co., including Henry Miller, May Irwin, Mrs. McKee Rankin, Phyllis Rankin, and other good actors.

At the Lyceum 4 a charity performance for the benefit of the Children's Free Hospital was given by local talent, headed by Owen Fawcett, the comedy being Everybody's Friend. Fawcett appeared as Major De Boots. The other parts of the play were well acted. John J. Enright gave a dialect reading full of pathos and humor, which was admirably rendered. The entertainment closed with a lot of sleight-of-hand tricks by Prof. Harry Stone. The performance netted a handsome sum for the hospital. On 8-10 a comedy entitled By Wits Outwitted was presented, which was preceded by a pretty little curtain raiser, called For Sweet Charity's Sake. The former play is by E. O. Town. Ramsay-Morris' Stock 20, will appear 12-24, and on 25-27 The Private Secretary will be revived.

At Whitney's Grand Opera House, Ullie Akerstrom began a week's engagement 4 in her new play Miss Rosier, which introduces her trained horse and pack of fox-hounds and other sensational features. The latter part of the week, her popular comedy, A Little Busybody, was presented. This is the third time that Miss Akerstrom has appeared here, and she is quite a favorite, being a hard worker and a conscientious actress. The week's business was large. Howard's Athenæum 11-17.

A. H. Dane, or as he is better known as Del Dane, had an opportunity last week in Everybody's Friend to show what a capable comedian he is. He is a prominent member of the Detroit Athletic Club, which is starting a dramatic club. In addition to Mr. Dane, the club includes several excellent comedians, notably Sam Slade, Louis McCreery, Humphreys Roberts (who recently married Miss Phebe Russell, and T. Maxwell Grylls. Such a combination as this cannot fail but to give highly interesting entertainments.

J. G. Stevens, who calls himself the colored Carl Formes, a local basso of considerable ability, left here to join Snyder and Zimmerman's Jubilee Minstrels recently at Baltimore. Mr. Stevens has been all around the world, and is quite a story teller.

The Lilliputians are booked for Christmas week at the Lyceum in their latest piece called Candy. They were very popular when here last year, and will doubtless do good business.

Fred. S. Isham, the musical critic of the *Free Press*, has, in conjunction with Edward Weitzel, of this city, written a new play called At the Carnival, which is to be produced in New York soon after the first of the year. Messrs. Isham and Weitzel have written several plays together, most of which have proved successful.

Sol Smith Russell will be with us again week of 12-17 in A Poor Relation and Peaceful Valley.

F. K. STEARNS.

JERSEY CITY.

Annie Ward Tiffany in her new comedy, Lady Blarney, drew large audiences at the Academy week of 5-10. The star has excellent support, and the performance is thoroughly satisfactory. 8 Bells 12-17.

The Clemenceau Case was presented at the New Opera House to good business 5-10. Irish Loyalty 12-17. L. O. F.

BALTIMORE.

At Harris' Academy of Music, Annie Pixley began a week's engagement 12 to a large and friendly audience. Hoss and Hoss week ending 10.

Evans and Hoey packed Ford's Opera House to the doors on Monday night 12, when they opened for the week in A Parlor Match. Alabama closed 10, and was given in a way that made it a veritable dramatic treat. The co. was well-nigh faultless.

Friends attracted good-sized audiences to the Lyceum during the week, and both in the strength of the cast and in the matter of stage setting, is enjoyably produced. Wilson Barrett's engagement, which closed 10, was a success pecuniarily, and a feast artistically. There was an attention to detail in the mounting of the various plays in the repertoire, and a smoothness and finish about the work of he co. that made it specially conspicuous.

Go-Won-Go-Mohawk had the usual packed matinee at the Howard Auditorium 12 when she began for the week in The Indian Maid Crier. The City Sports disported themselves with good pecuniary results 5-10.

Holliday Street Theatre had a big audience in it 12 to welcome Sadie Hasson in A Kentucky Girl. The Country Cousin with Frank Jones as the stellar light closed with a well-filled house 10.

Nothing seems to affect the crowded condition of the Monumental Theatre. H. W. Williams' Specialty co was greeted by the same crowded gallery, parquette and orchestra on 12, that bade the Rose Hill Folly co. good-bye on 10.

Snyder and Zimmerman's Colored Minstrels drew good attendance to Front Street Theatre week ending 10.

I had a very pleasant visit and chat with Odell Williams and his charming little wife (Z naide Vislaire), of the Alabama co., one day last week. I believe that Mr. Williams has found the avoirdupois I lost last Summer.

R. E. Davey is rehearsing a co. here in Killarney and the Rhine, and expects to begin a season on the road at Wilmington, Del., at an early date.

HARRY P. GALLAGHER.

SAN FRANCISCO.

DEC. 6.

Henderson's Ali Baba co. opened a six weeks' engagement at the Grand Opera House 4 before a large audience. Harry Norman, an old-time Tivoli favorite here, received a rousing reception. Eddie Foy, Louise Eissing, and all the principals were successful, and the piece is certain to have a good run.

Clara Morris appeared at the Baldwin Nov. 28 in Rose Michel.

Large audiences have been the rule at Stockwell's, where Aubrey Boucicault and E. J. Henley are producing the Two Roses. Next week, Captain Hearne, U. S. A., will be the attraction.

Patti Rosa closed her engagement at the Bush 3. Her new farce, Miss Dixie, was tried here and proved a success. It is much better in many respects than any play yet written for Miss Rosa. One member of her co., Joe Cawthorn, plays the concertina wonderfully and the local critics said he was equal to "Dutch Daly."

James T. Powers and his co. will open at the California Theatre 12 in A Mad Bargain.

H. L. Merritt left for New York last week to join J. R. Grismer's co. as press agent.

Edgar L. Davenport recently left for Boston.

James Whitcomb Riley will open at Metropolitan Temple 14 under the management of John F. Bragg.

Miss Ella McCloskey, a new soprano, has been added to the Tivoli co.

Alfred Wilkie has arranged a series of ballad concerts to take place in the Palace Hotel on Thursday afternoons. R. G. MACKAY.

WASHINGTON, D. C.

The approach of the holidays has not, as yet, had any perceptible influence upon the attendance at the playhouses of this city.

At Albaugh's 5-10 Friends drew good houses, and elicited satisfactory responses from the audiences. This play is a clever comedy-drama, by Edwin Milton Royle, who acts the part of Jack Paden, poet. His work received repeated encores. His wife, Selena Fetter, presents faithfully the part of Marguerite Otto, prima donna. Miss Fetter, while in Washington last season, elicited much earnest interest in her ability, and her friends were present in numbers to welcome her return. The play made a hit. William H. Crane 12-17.

At the Academy of Music, Robert Mantell appeared before crowded houses throughout the week in the dual character of Victor Ambrose and Jacques Ferrand in The Face in the Moonlight. Mr. Mantell is a great favorite in Washington, and during his performance here received curtain calls.

The conspicuous legend to the effect that "Blue Jeans will never wear out" seemed to be exemplified last week in the size of the audiences which attended at the New National.

At the Bijou, The World Against Her was presented to good houses, with Agnes Wallace-Villa in the leading role. James Reilly in a new play entitled The German Soldier, 12-17.

Manchester and Barnard's French Folly co. was the attraction at the Lyceum 5-10, and the attendance was up to the usual standard of that house. Sam Devere, with his own variety co., 12-17.

The National Capital Press Club have in preparation an elaborate entertainment at an early date, in which a number of prominent theatrical people will participate.

Mr. Wilkinson's Widows will be the attraction at the National 12-17. EDWARD OLDHAM.

KANSAS CITY.

The opera of Judith, which received its first presentation at the Coates Opera House 1, met with an ovation both for the author, Mr. Moss, a Kansas City man, and the singers, Mme. Selma Koert Kronold, soprano, and Sig. Clemente Bologna, basso. At the performance on the two following evenings the same crowded houses prevailed, and the opera was conceded by all to be a distinct success. It will undoubtedly be shortly placed on the road. Thomas W. Keene opened 5 in a spectacular presentation of Richard III. to a large and fashionable audience. During the week he will present Richelieu, Hamlet, Louis XI. and Merchant of Venice. Dec. 11 to 17 one of Daniel Frohman's cos. in The Wife and Charity Ball.

At the Gillis The New Devil's Auction opened 4 to a well filled house, and continues through Wednesday evening, when it gives place to You and I for the rest of the week.

At the Grand the German dialect actor, Pete Baker, commenced on Sunday a week's engagement in Chris and Lena, playing to the usual good houses which this theatre usually has. Nora Machree 11-17.

At the Ninth Street Theatre the brisk and lively musical farce, A Social Session, gave two performances on 4. Lily Clay's Gaiety co. 11-17.

At Music Hall, Louis C. Ellison of Boston, a musical critic, gave one of his charming illustrated musical lectures to an appreciative audience 5.

F. B. WILCOX.

CLEVELAND.

Primrose and West's Minstrels turned 'em away nightly at the Lyceum 5-7. A Texas Steer 8-10. The Warde-James co. in The Lion's Mouth opened to a big house 12, and advance sales indicate the same business for the week.

Edwin Arden presented Eagle's Nest at H. R. Jacobs' Theatre to the usual large business. Charles A. Gardner opened 12 in Fatherland, packing the house.

Gus Hill's World of Novelties pleased large houses at the Star 5-10. Hyde's Comedians had two large houses 12.

Adelaide Detchon made her American debut at Cass Hall week of 5, and society turned out in full force to welcome her. She gives a very pleasing and unique performance, and was very well received.

For week of 19 the following attractions are offered: Lyceum, Under the Lion's Paw; Jacobs, Ezra Kendall; Star, Reilly and Wood's Big Show. The Christmas bills at the same houses are The Devil's Auction, The Fire Patrol and Williams' Meteors.

Julia Marlowe, Niobe, and The Dazzler are shortly due at the Lyceum.

Harry and John Dillon, a team of variety performers with the Gus Hill co., complained bitterly of the unprofessional conduct of one Al. Reeves, who purchased one of their songs from an unauthorized source, and sang it at the Star Theatre one week ahead of them, he knowing that it was stolen property. This is about as bad as play piracy, it seems to me.

There have been eight new theatres built on paper in the last week.

One Alf. Henriques, claiming to be financial manager of the Lyceum Theatre, has been working his way into the confidence of several guileless managers on the ground that he is a friend of mine. I repudiate the allegation, and warn the profession at large against this man. He is a fraud.

W. H. GOODHUE.

ST. LOUIS.

Joseph Jefferson gave a grand revival of Rip Van Winkle, opening at the Olympic Theatre 29. Marion Manola and John Mason, in the comedy If I Were You and The Army Surgeon, to good-sized audiences 4-10.

Stuart Robson to large audiences at the Grand Opera House commencing 11. The preceding week Herrmann was the attraction, and from the size of the audiences it was proven that he had lost none of his popularity.

At the Hagan, Hazel Kirke was revived with Effie Elisler and Frank Weston. Pauline Hall appeared in Puritania to large audiences 4-10.

Donnelly and Girard* in Natural Gas crowded Pope's on the opening nights, and the week previous Siberia played to packed houses.

The Rustler filled Havlin's Theatre on the opening performances, and followed The Colonel, a comedy of higher character.

May Howard and her co. opened at the Standard Theatre, and followed the Lily Clay co., who furnished plenty of gaiety and presented a large number of handsome women.

Charles Daniels, who has been treasurer at Pope's Theatre and Manager Hagan's right-hand man, has been promoted to the management of both the Hagan and Pope's theatres in the place of Manager Hagan, who will take a rest and attend only to the general management of both, while Mr. Daniels attends to the details. Mr. Daniels has been a popular and polite gentleman, and fully deserves his merited promotion. He has been under Mr. Hagan for several seasons, and the prosperity of the two houses will continue under his management. L. Goodbar, Mr. Daniels' assistant treasurer, has been promoted to take the treasurership of Pope's.

Lizzie Williams, a bright and a pretty girl from St. Louis, who has been taking the soubrette part in Underground, has left the co. and was in St Louis for a few days during the week en route to Chicago, where she is considering several very desirable offers.

"Jake" Esher, who is wellknown by the variety profession through the country, and an old landmark here, where he has been conducting Esher's Theatre, died here a few days ago.

W. C. HOWLAND.

DENVER.

Fanny Rice appears to advantage in her Little Broomseller and Jolly Surprise. The latter isn't at all new in construction. However, Miss Rice is exceptionally bright and versatile, and is ever doing something in her play to surprise and delight. Her support is competent all through. The week ending 20 at the Broadway was very good, some nights the house being filled. U and I 21-27.

At the Tabor the house orchestra gave concerts all the week to very good houses. The musicians were aided by local singers. The management made some of the nights complimentary to the city papers, which was no doubt duly appreciated by the said papers. Prices were 50 and 75 cents. Duff Opera co. in repertoire 21-27.

The weather was unpropitious for the third concert of the Winter series, being given by the Lehman Quartette. A good audience attended.

A large number of season tickets have been sold, showing the appreciation of the public to the high-class music by the Quartette, who were educated abroad.

Recent additions to the stock co. at Wonderland-Bijou are George Wessels and Nellie Elting, both late of the burned People's Theatre. Monte Cristo was the bill last week.

The Alhambra Variety Theatre has been sold for $110,000. It wasn't the building, but the valuable ground which brought the heavy price.

Engagements will soon be filled at the Tabor by Julia Marlowe and Minnie Seligman.

The first Apollo Club concert took place 8.

The Tabor needs repairing badly. Daylight will be coming through the roof before long if the holes are not plastered.

W. P. PEABODY.

PITTSBURG.

At the Duquesne Theatre Lillian Russell did a very large business 5-10. The Baroness Blanc in Deception 12-17.

The Operator was given at the Bijou Theatre 5 to a good-sized audience. The mechanical effects were highly appreciated. The co. is a good one. The Dazzler opened 12 to a packed house and a large advance sale.

Irish Loyalty, with Andrew Mack as the star, proved a regular bonanza for Manager Wilt at the Grand Opera House 5-10. Barry and Fay in McKenna's Flirtation opened 12 to a very large audience.

The Lost Paradise in its second week at the Alvin Theatre did well. The Liliputians opened 12 to good business, and the promise of a large week.

Reilly and Wood packed the Academy of Music and gave a first-class variety bill. The French Folly co. opened 12 to S. R. O.

A Kentucky Girl was given by Sadie Hasson 5 at Harris' Theatre to a crowded house. Lost in New York 12-17.

Laura Clement, who has been on the sick list, has rejoined the Lillian Russell co.

Manager Jake Rosenthal, of the Tar and Tartar co., was in the city during the week, his co. having appeared at McKeesport.

The week that Margaret Mather was billed at the Duquesne Theatre, has been given to August Junkermann, the German comedian.

E. J. DONNELLY.

NEW ORLEANS.

Corinne was the attraction at the Grand Opera House 5-10. Business for the week large. The Black Detective 21-27.

Vernona Jarbeau in Starlight at the Academy of Music did a light business 5-10. Roland Reed in Innocent as a Lamb 21-27.

Jules Grau's Comic Opera co. in repertoire at popular prices at the St. Charles Theatre did satisfactory business. Around the World in Eighty Days 21-27.

There has been of late a revival of interest in the French Opera performances, and the attendance has been large. Lucia, Dinorah, and Aida are the latest operas presented.

Jennie Holman, at the Garden District Theatre, appeared in The Daughter of the Regiment 5-10 to good business. Maud Atkinson's French Spy 21-27.

Wenger's Theatre continues to be the attraction for all devotees of the vaudeville.

Ed. B. Jack, manager for Roland Reed, is in the city.

LAMAR C. QUINTERO.

AUSTRALIA.

MELBOURNE.

OCT. 29, 1902.

PRINCESS THEATRE (J. C. Williamson, manager): The Lost Paradise ran to good houses till 8, when The Pointsman was played for the first time at this theatre. E. Sass in the lead, supported by Miss H. Watson, Maude Williamson, and A. Lawrence. Pollard's Juvenile Opera company in The Gondoliers 25, followed by The Mikado, then The Mascot. Musgrove's London Gaiety company will open 20 for their second season in Melbourne in Faust Up to Date.

OPERA HOUSE: Woods and Emmerson's Alabama Minstrels opened to a crowded house 15, and have done good business since. Woods' new style of humor seems to have caught on. Next week being Melbourne Cup week, this company should do well.

BIJOU THEATRE (Brough and Boucicault, managers): The Village Priest furnished a prosperous season of six weeks 22. This play has been one of the best ever produced on a Melbourne stage, and has caused no end of correspondence in the papers. Walker, London, was staged 25. This company has been at this theatre for six years, and their lease terminates in December, when they leave for Sydney for six months.

THEATRE ROYAL (G. Coppin, manager): 15, Maggie Moore commences a season with Meg the Castaway, Struck Oil to follow.

The Alexandra is still closed, but all the variety shows are open.

The Forty Thieves is to be the pantomime at the Princess', and The Babes in the Wood at the Royal.

A. E. B.

CORRESPONDENCE.

ALABAMA.

TUSKALOOSA.—ACADEMY OF MUSIC (John G. Brady, manager): Hattie Bernard-Chase in Uncle's Darling 5; largest house of the season (packed).

SELMA.—ACADEMY OF MUSIC (Charles G. Long, manager): R. E. Graham in Larry the Lord Nov. 20 to good business. Around the World in Eighty Days 7. Field's Minstrels 8. Fast Mail 10.

HUNTSVILLE.—CITY OPERA HOUSE (Fred. M. Kraus, manager): Frank M. Wills in Wait Till the Clouds Roll By 5 to good business.

MOBILE.—THEATRE (J. Tannenbaum, manager): Grau Opera co. played a return engagement week ending 2. Business good throughout. Al. G. Field's Minstrels 5 to S. R. O.

ARKANSAS.

HELENA.—GRAND OPERA HOUSE (Aaron Myers, manager): M. R. Leavitt's Spider and Fly co. played to a jammed house Nov. 29. Gloriana 14.

HOT SPRINGS.—OPERA HOUSE: Roland Reed in Innocent as a Lamb 2; S. R. O.

LITTLE ROCK.—CAPITAL THEATRE (E. H. Wood, manager): Roland Reed in Innocent as a Lamb to a packed house 1.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): Milton and Dolly Nobles in From Sire to Son, and For Revenue Only Nov. 29, 30 to light business, owing to stress of weather. My Official Wife 8-10; Schilling's Minstrels 12; Clara Morris 13, 14.——LOS ANGELES THEATRE (H. C. Hyatt, manager): Hamlin Garland's readings 3; James Whitcomb Riley 5, 6.

SAN JOSE.—THE AUDITORIUM (Walter Morosco, manager): No performance was given by Julia Marlowe Nov. 30, on account of the condition of the stage and dressing rooms. That part of the theatre had been flooded with water during the day from the blowing away of a portion of the roof. Holders of tickets had their money refunded. A large number of seats had been sold.

STOCKTON.—YOSEMITE THEATRE (George Mothersole, manager): Julia Marlowe made a success 1 in Twelfth Night. Patti Rosa 2.——AVON (Ellefford and Vinton, managers): George France with stock co. in border drama Wide Awake to good business.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): A Temperance Town 1. Miss Helyett, assisted by "Ta-ra-ra" Collins, had a packed house at advanced prices 3. Anton Seidl and his Metropolitan Orchestra had a delighted audience 5. Crust of Society 9, 10.——GRAND OPERA HOUSE (G. B. Bunnell, manager): Webster and Fields' Specialty co. did well 2-3. The co. includes some clever variety people. The Fay Foster Burlesque co., with Ida Siddons as the central figure, opened to good business 4. A Pair of Kids 8-10.——NEW HAVEN OPERA HOUSE (C. H. Smith, manager): The Henry Burlesque co. had the banner week of the season, as standing room was at a premium every night. Dark Side of a Great City opened 6 to good house. Clemenceau Case 8-10.——ITEM: About two hundred rowdy students took possession of the New Haven Opera House 3 and tried to run the house, and came pretty near doing it. They brought in five dozes, let them loose, and stamped and yelled, and to cap the climax began to drop giant torpedoes on the stage. One of the torpedoes struck the bass viol player, and he will lose his eyesight. Several students are under arrest.

HARTFORD.—PROCTOR'S OPERA HOUSE (P. W. Lloyd, manager): Mrs. Leslie Carter and Lottie Collins packed the house 1, at advanced prices. Hallen and Hart in The Idea packed the house 2. The popular Shadows of a Great City did good business 3. The Two Johns exhibited their avoirdupois 5. Ezra Kendall, always irresistibly funny, amused a large house 6.——ITEMS: The cruel story published in a sensational New York paper, Sunday, relative to the serious illness of Frank Carlyle, naturally caused great alarm among his friends and family here, who were much overjoyed at receiving a despatch from him announcing himself in perfect health, and that he had not missed a performance this season.—Mrs. Leslie Carter while here was successfully treated for a painful ear trouble by Dr. Mayer, dramatic editor of the *Times*, whose reputation as a skilled physician is as wide-spread as his fame as a critic.—The Connecticut Press Association will banquet at New Haven 10. THE MIRROR will be represented by its Hartford correspondent.—The memorial exercises of the Elks at Proctor's Sunday evening drew an audience that filled every seat in the house. An orchestra of thirty pieces rendered delightful music, and the theatre was most tastefully decorated, while on the stage was a profusion of potted plants. Exalted Ruler Colonel McGovern publicly thanked Messrs. Proctor and Lloyd for kindly tendering the use of the house without cost.—Wallace Ross, the oarsman, and J. H. Vail, of the Dark Secret co., spent Sunday in this city with friends.—Charles Jepson, Charles Frohman's manager of Miss Helyett co., was warmly greeted by his old schoolmates here.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): J. K. Emmet in Fritz in Ireland to a medium-sized house.——BREED OPERA HOUSE: Fay Foster co. 2; fair business. Carrie Louis 8-10 at popular prices.

NORWALK.—MUSIC HALL (W. H. Knapp, manager): McKenna's Flirtation 2; large and well-pleased audience. Mrs. George S. Knight in Our Goblins 7.——OPERA HOUSE (R. F. Adams, manager): The Midnight Special 2; small audience.

MIDDLETOWN.—THE MIDDLESEX (J. Claude Gilbert, manager): Shadows of a Great City 2; fair business. Walter Damrosch's Orchestra and Felicia Kaschosha, soprano, delighted a good-sized audience 7.

WEST WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Louise Hamilton, supported by a good co., to good business 1-3.

NEW BRITAIN.—OPERA HOUSE (John Hanna, manager): The Boston Lyceum co., at cheap prices, is filling the house every night, playing East Lynne, Two Orphans and other standard dramas.

WATERBURY.—JACQUES' OPERA HOUSE: The Midnight Special 6; large audience.

BRIDGEPORT.—THE BUNNELL THEATRE (E. S. Gibbons, manager): Miss Helyett, with Lottie Collins, to big business 2. Hallen and Hart in The Idea turned people away 3. A large audience greeted John L. Sullivan in The Man from Boston 6.——GRAND OPERA HOUSE (E. S. Gibbons, manager): Cruiskeen Lawn 1, 2 to good business. Our Goblins 5, 6; light attendance.

MERIDEN.—DELAVAN OPERA HOUSE (T. H. Delavan, manager): The Midnight Special 3; crowded house, and repeated 5 to a fair house.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Bertha the Sewing Machine Girl to a light house 8.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. R. Williamson, manager): The Voodoo was given in good style 2 to very good business. Mrs. O'Brien, Esq., pleased a large audience 5, 6, followed by A Nutmeg Match 7, 8 to very well filled houses. The Family Circle 9 drew fairly well.——ACADEMY OF MUSIC: Katherine Rober in A Heroine in Rags 7-8 to fair business.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Lizzie Evans in The Little Blacksmith 2; good house.

KEY WEST.—OPERA HOUSE: Deshon Opera co. 8-10. St. Felix Sisters 12-17.

TAMPA.—BRANCH'S OPERA HOUSE (H. L. Rowe, manager): Deshon Opera co. week ending 12; full houses; general satisfaction.

PENSACOLA.—OPERA HOUSE (Coe and Tate, managers): Al. Field's Minstrels 6 to one of the biggest houses of the season.

SANFORD.—OPERA HOUSE (H. C. Whiteman, manager): Three St. Felix Sisters 6; good house.

GEORGIA.

ATLANTA.—DE GIVE'S OPERA HOUSE: McKee Rankin and Frederick Bryton in Kentucky Colonel 1 to large attendance. Mr. Potter of Texas 2, 3 to good receipts.——EDGEWOOD AVE. THEATRE: Wilfred Clarke Comedy co. 6 to very light attendance 1. Around the World in Eighty Days 2, 3; good houses. McCabe and Young's Colored Minstrels to S. R. O. 5, 6.

SAVANNAH.—THEATRE (T. F. Johnson, manager): A Royal Pass 1; fair house.

COLUMBUS.—SPRINGER'S OPERA HOUSE (C. P. Springer manager): R. F. Graham in Larry the Lord 5; audience well pleased.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (W. T. Glover, manager): J. Z. Little's World 2, 3; fair business.

ATHENS.—NEW OPERA HOUSE (F. S. Morton, manager): The Fast Mail 3; S. R. O.

ROME.—NEVIN'S OPERA HOUSE: Wait Till the Clouds Roll By 1; good house. McKee Rankin and Frederic Bryton to a fair and well-pleased house 2.

AMERICUS.—GLOVER'S OPERA HOUSE (Cain and Brown, proprietors): Wilfred Clark in Tit for Tat 5; small audience. Larry the Lord 6; large audience.

ALBANY.—GRAND OPERA HOUSE (Nelson and Shackleford, managers): Wilfred Clarke in Tit for Tat 6; attendance night.

ILLINOIS.

PEORIA.—THE GRAND (J. S. Flaherty, manager): Mason-Manola co. 1; The Wife 2; both to large audiences.——ITEMS: Joe Kenny in advance of McCarthy's Mishaps, and W. A. Thompson in advance of Mr. and Mrs. Sidney Drew left for St. Louis 2. They are members of Manager Flaherty's Paresis Club, having been initiated with great pomp and ceremony 1. At the last regular session Charles A. Davis, manager of The Hustler, won first prize, having told the best story of the evening.—Lillie Mandeville (Mrs. Gus Heege) a former resident of this city, and her little son, Paul, are spending the Winter in Europe.—The Grand Opera House orchestra now numbers eleven professional musicians. Under the efficient direction of Prof. T. J. Mengan, it has developed wonderfully, and can be safely said to be far superior to that of any previous season.—George Hayes, a well-known Washington and New York newspaper correspondent, whose friends in the theatrical profession are legion, spent 26, 27 as the guest of Manager Flaherty. He has lately become a benedict.

FREEPORT.—GERMANIA OPERA HOUSE: (H. J. Moogk, manager): Faust and Marguerite to a fair-sized audience 1. The Mendelsohn Quintette Club Concert co. gave a splendid concert to a poor house 6.

CANTON.—NEW OPERA HOUSE (C. N. Henkle, manager): Nellie McHenry 1; $700 house.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager): Leavitt's Spider and Fly co. 2; large house. McCarthy's Mishaps 3; top-heavy house.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The White Slave 2; large-sized audience.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Payden, managers): The Hustler 3; crowded house. Nellie McHenry in A Trip to the Circus 5.

BLOOMINGTON.—DURLEY THEATRE (C. E. Perry, manager): White Slave 1; fair house. Walker Whiteside in Richard III. 3; light house. The Hustler 5; large and hilarious audience.

AURORA.—EVANS' GRAND OPERA HOUSE (Ed. Northam, manager): Spider and Fly 2; crowded house. Remenyi Concert 3; fair business. The Burglar 5; fair audience.——ITEM: Robert Northam, the father of Manager Northam, and assistant manager, is very ill at his house on La Salle Street.

ENGLEWOOD.—MARLOWE THEATRE (Miller and Rogers, managers): James B. Mackie in Grimes' Cellar Door 4-6; fair houses.

MATTOON.—DOLE'S OPERA HOUSE (Runyon and Hogue, managers): Zeb, the Clodhopper, 2; large and well-pleased audience. Sam Jack's Creoles 5; good house.

QUINCY.—OPERA HOUSE (A. Doerr, manager): Charity Ball 1; one of the largest audiences of the season. Herrmann 3; excellent business. Nellie McHenry 5; large audience.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. J. Chatterton, manager): Agnes Herndon in La Belle Marie 2; large audience.

ROCK ISLAND.—HARPER'S THEATRE: Walker Whiteside in Richelieu 1; crowded house.——ITEM: W. F. Henderson, Mr. Whiteside's manager, is an old Rock Island boy, and was heartily greeted by his many friends.

ALTON.—TEMPLE THEATRE (B. H. Wortman, manager): Barlow Brothers' Minstrels pleased a large audience 1.

JOLIET.—THEATRE (R. L. Allen, manager): White Slave 3; well received by a fair house. Remenyi Concert co. 5, slim house; performance fair.

CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, manager): Agnes Herndon in La Belle Marie Nov. 30 to S. R. O.——ITEMS: Mr. Hicks and Lillian Sherlin are replaced by Ernest Allen and wife.—Miss Herndon has a new play for next season entitled The Mystery of X-10 X.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): Zeb, the Clodhopper, 1; crowded house. Lost in New York 2; fairly good business. Nye and Burbank under the auspices of the ladies of the Presbyterian church packed the house 5. Dan McCarthy co. 6; good house.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Burglar pleased a fair house 1. Gus Heege presented Yon Yonson to a large house 2. Our Irish Visitors 3; fair house.

GALESBURG.—THE AUDITORIUM (P. E. Berquist, manager): Nellie McHenry 2; crowded house. Mr. and Mrs. Sidney Drew 8; good advance sale.

ELGIN.—DU BOIS OPERA HOUSE (P. W. Jencks, manager): Yon Yonson 3; S. R. O. Remenyi Concert co. 6; S. R. O.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): James O'Neill opened to a good house 5. Fontenelle offers Mr. O'Neill ample opportunities as the leading exponent of the romantic drama now on the American stage. Stuart Robson 8-10; Sothern 13, 14.——ENGLISH'S OPERA HOUSE (Dickson and Talbott, managers): Henry Dixey appeared as Mr. Dobbs of Chicago to good business 5-7. Mr. and Mrs. Sidney Drew 12-14.——PARK THEATRE (Dickson and Talbott, managers): Wilbur Opera co. to crowded houses 5-10. Gray and Stephens 12-17.——EMPIRE THEATRE (Heuck and Fennessy, managers): Sam Devere's Own co. 5-10; crowded houses. International Specialty co. 12-17.——ITEMS: Lenore Snyder of the Dixey co., Kate Fletcher of the O'Neill co., and Mr. Kolwell of the Wilbur co., are all promising Indianapolis people, who deserved the social attentions received at the hands of their many friends in this their home.—The Indianapolis Military Band attempted to give a sacred concert at the Empire Theatre on last Sunday night. A large audience had assembled and everything gave promise of a pecuniary and musical success, when the law stepped in, and after the first overture arrested the conductor and manager of the band. The case will be tested in the courts on 9.—Armin Reckter, the talented leader, cellist and composer, joined the Mendelssohn Quintette Club as cello-soloist at Chicago 5.—Augustus Balfour joined the James O'Neill co. at this place Monday.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D McGinley, manager): The Hustler 2; The Rambler from Clare 5; both to good houses.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): Daniel Kelly in Shadow Detective 2; fair house.

NEW ALBANY.—OPERA HOUSE (E. Roone King, manager): George Wilson's Minstrels gave a very good performance to a fair-sized house 2.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simpson, manager): Madeline Merli in Frou-Frou 3; small house.——ITEMS: Mlle. Merli was unable to appear, having taken ill at Kokomo, Ind. Her understudy, Josephine Woodruff, acted her part very acceptably.—George W. Reed, advance of the Faust Marguerite co., lies at Hope Hospital at the point of death from the effects of inhaling gas while a guest at the Rich Hotel in this city. It appears from notes left by him that it was an attempt at suicide.

EVANSVILLE.—GRAND (King Cobbs, manager): The Bottom of the Sea; fair house. Digby Bell in Jupiter 30 to S. R. O. 5.——PEOPLE'S (T. J. Groves, manager): The Baldwin-Melville co. played to fair houses 5-10.

KENDALLVILLE.—SPENCER OPERA HOUSE (Hartsuck and Kimball, managers): Trelegan's Prisoner for Life 5; fair business.

ELKHART.—BUCKLEN OPERA HOUSE (J. L. Brodrick, manager): Madeline Merli in Frou-Frou 5; fair house.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): Prof. J. T. Rosswell, hypnotist, 2, 3; good houses. Delange and Rising in Tangled Up 6; good house.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Wilson Naylor, manager): Chauncey Olcott in Mavourneen drew a good house 2. Belstadt's Band 3; A Pair of Jacks 5; both to good houses. A large and brilliant audience witnessed the splendid performance of Digby Bell and co. in Jupiter 5.——ITEM: Wilson Naylor, owner and manager of the Terre Haute Opera House, and one of the oldest and wealthiest citizens of the place, died after a short illness 2. Robert Hayman, the popular young treasurer and press agent of the house, has been appointed manager by George J. Dickson, the lessee.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Jane and Chums were presented to a crowded house 5. James O'Neill 8 in Fontenelle; heavy advance sale.——GOOD'S OPERA HOUSE (Mrs. J. Y. Farrar, manager): The Old Soldier 10; Only a Pauper 26.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Delange and Rising in Why and Tangled Up 1; fair house. Heywood Concert co. 2; light business.

ANDERSON.—DOXEY OPERA HOUSE (R. H. Cokefair, manager): Uncle Hiram 6; big business.——OLYMPIC THEATRE (A. B. Burnett, manager): M. Zola Paris Beauties 5, 10; big business.——ELKS: Will Rising, of the Tangled Up co., was entertained by Anderson Lodge No. 304, B. P. O. E. after the performance in Social Session. The Lodge also attended the performance in a body.

WABASH.—HARTER'S OPERA HOUSE (Alf Harter, manager): Ole Olson 7; Tangled Up 13.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): James O'Neill gave a very finished performance of Fontenelle before a large and fashionable audience.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Cr[illegible]lin, manager): James T. Powers and his excellent company in A Mad Bargain 1 to moderately good business. Nellie McHenry in A Night at the Circus pleased a large and fashionable audience 3. John H. Bra[illegible] in his song, "I'm the Man that Wrote Ta-ra-ra-[illegible]-de-ay," made a great hit and was recalled a[illegible] again. Mr. and Mrs. Sidney Drew in Still W[illegible]n Deep delighted a brilliant audience 6. Miss Mo[illegible] of this co., was taken ill at Monmouth a few days ago, and owing to her inability to appear with the co. here a change in the bill was necessitated. A Scrap of Paper—in which Miss Morello plays an important role—being the play originally billed for the Drews.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Frank Mayo 2; Sidetracked 3; both to fair business.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Gus Heege in Yon Yonson 2; S. R. O. Kidnapped 2; fair business.——OPERA HOUSE (Duncan and Coats, managers): Sam T. Jack's Forty Thieves 14.

INDEPENDENCE.—WILLIAMS' OPERA HOUSE (C. W. Williams, manager): Whitney-Mockridge Concert co. 2; large house.

DES MOINES.—GRAND OPERA HOUSE (William Foster, manager): Charity Ball 7; The Wife 8.——FOSTER'S OPERA HOUSE (William Foster, manager): James T. Powers 6.——BIJOU THEATRE (Charles P. Handy, manager): Business large.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (E. L. Webster, manager): Katie Emmett in Killarney 1, 2; good business.

MARSHALLTOWN.—ODEON THEATRE (Glick and Cox, managers): Monte Cristo pleased a good house 2.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs manager): The Boston Comic Opera co. in The Mascot and Chimes of Normandy to fair business 2, 3.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): Sidetracked 4; good house.

OTTUMWA.—GRAND OPERA HOUSE (Ed. Goodman, manager): A Mad Bargain to the capacity of the house 3.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Whitney Mockridge Concert co. 1; small house.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany and Son, managers): Margaret Mather, who was booked for 6 in The Lady of Lyons, cancelled her engagement.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE: Kidnapped 1; good house. James T. Powers 2; big business. Charity Ball 6; crowded house.

BOONE.—PHIPPS' OPERA HOUSE (L. C. Goodwin, manager): Monte Cristo 3; good business.

DAVENPORT.—BURTIS OPERA HOUSE (Charles Kindt, manager): Mr. and Mrs. Sidney Drew in A Scrap of Paper 1; average attendance. The Charity Ball 3; packed house. James T. Powers in A Mad Bargain 4; good business.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Thomas W. Keene in Richelieu, Shylock and Richard III. to fine houses.——GRAND OPERA HOUSE (C. F. Kendall, manager): Old Farmer Stebbins 3; good house.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Leslie Davis' New York Fifth Avenue co. in Monte Cristo and Ingomar 1, 2; good houses. Frank Lindon and his daughter, the stars of the co., are favorites here.

ATCHISON.—PRICE'S OPERA HOUSE (E. S. Brigham, manager): Thomas W. Keene presented Othello to an elite audience 1. The Midnight Alarm did fair business 2.

FORT SCOTT.—OPERA HOUSE (Harry C. Ernich, manager): Pete Baker in Chris and Lena drew a good house 3.——ITEM: Harry L. Rawlins, besides being stage manager for Pete Baker, doubles as Joel Fuller, Van Wolfstein and Tim Flaherty during the illness of Billy Kennedy.

WICHITA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Josh Spruceby 3; good business.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (L. E. Woodin, manager): Eunice Goodrich week ending 3 to crowded houses.

NEWTON.—RAGSDALE OPERA HOUSE (W. J. Puelt, manager): Spooner Comedy co. week closing 3 to large houses and good business.

LEAVENWORTH.—CRAWFORD'S GRAND (E. C. Davis, manager): Herrmann to a packed house 1. Fanny Rice 2; large house. Midnight Alarm 3; small house.

KENTUCKY.

OWENSBORO.—TEMPLE THEATRE (A. G.

Sweeney, manager): King's Comedy co. opened a week's engagement 5 to a large house. Uncle Hiram 11.

LEXINGTON.—Opera House (Charles Scott, manager): Black Detective 2, 3; light business. George Wilson's Minstrels 5; good house.

BOWLING GREEN.—Potter's Opera House (T. M. Robinson, manager): Henshaw and Ten Broeck in The Nabobs delighted a large audience 3.

WINCHESTER.—Opera House (William Miller, manager): Charles Hanford in Julius Cæsar gave the best performance of the season 1.

ASHLAND.—The Ashland (R. F. Ellsberry, manager): Edwin Ferry 1; small but appreciative audience. The Aborn Opera co. were booked for 6, but failed to materialize. Royal Slave 7.

PADUCAH.—Morton's Opera House (Fletchet Terrell, manager): A. W. Fremont in 777; fair house. Baldwin-Melville co. began a week's engagement 5 that promises well.

PARIS.—Grand Opera House (D. C. Parrish, manager): Katie Putnam 9; Vernona Jarbeau 14; John F. Sheridan 19; A Social Session 23.

LOUISIANA.

SHREVEPORT.—Grand Opera House (L. M. Carter, manager): Jarbeau co. in Starlight 2; medium house. Roland Reed in Lend Me Your Wife 3; good house. Paul Kauvar 5; large audience.

MAINE.

PORTLAND.—Lothrop's Theatre (G. E. Lothrop, manager): Malley and Lamb's A Fair Rebel attracted three large-sized audiences 2, 3. Vreeland's Minstrels to a good-sized house 5; entertainment rather chestnutty.—City Hall (Ira C. Stockbridge, manager): Anton Seidl and his superb orchestra, assisted by Miss Fabris, soprano, and Emil Fischer, basso, gave three concerts to good-sized audiences 7, 8.—Items: Walter Malley, the popular and genial manager of A Fair Rebel, was warmly welcomed by numerous friends during his stay here 2, 3.—The advance guard of The White Squadron did some heavy billing for their attraction 7, 8.—Business Manager Frank Slocum, of Richard Mansfield's co., will please accept my thanks for courtesies extended during my stay in Boston.—Local Manager Tukesbury, of Lothrop's Theatre, is an expert typewriter.—Frank Foss was in Boston 1-3 looking about for a strong attraction, which he will capitalize and put on the road.—The Elks will shortly give their second annual benefit at Lothrop's Theatre, which the generous manager has placed at their disposal with all employes, free of charge.

BATH.—Columbian Opera House (R. P. Ham, manager): Bristol's Educated Horses 2; fair business.

AUGUSTA.—New Opera House (Frank A. Owen, manager): A Fair Rebel, under the management of Maley and Lamb, 7, pleased a fair house. Madame Nordica in grand opera 14. Lew Dockstader's Minstrels 16; Dark Secret 17.

MASSACHUSETTS.

NORTHAMPTON.—Academy of Music (W. H. Todd, manager): Dockstader's Minstrels to S. R. O. 2. John Thomas' co. presented The Village Doctor to a small house 5.

ATTLEBORO.—Bates' Opera House (J. G. Hutchinson, manager): J. K. Emmett 2; fairly good house. Country Circus delighted a large house 5.

SALEM.—Mechanics' Hall (Andrews, Moulton and Johnson, managers): Sousa Marine Band 3; large audience. Hands Across the Sea 5; large business.

BROCKTON.—City Theatre (W. W. Cross, manager): The Country Circus drew good-sized houses and gave performances that were well liked for their novelty 1-3. Mora, the best popular price attraction that visits this city, had a good-sized audience to witness her opening in Pretty Poll 5.—Gaiety Theatre (A. B. White, manager): The Nawns, assisted by competent vaudeville artists, are doing a good business.

LAWRENCE.—Opera House (A. L. Grant, manager): The English Rose 1-3; medium business. Rice's Surprise Party in 1492 has a big advance sale for 8.

FALL RIVER.—Academy of Music (William J. Wiley, manager): Hoss and Hoss 3 delighted a large audience. Blood and thunder reigned supreme 5, 6, for Arizona Joe was doing Black Hawks and Wild Violets, aided by some dogs and horses, to the intense delight of the gallery gods.—Item: Mark Sullivan and Ignacio Martinetti joined the Hoss and Hoss co. here, the former to play the late Charlie Reed's part, and the other a new part which has been written in to the skit.

LOWELL.—Opera House (John F. Cosgrove, manager): Crandall and Joellner's A Busy Day 1; small audience. Hands Across the Sea 2, 3; crowded houses. Rice's Surprise Party in 1492 opened their New England tour in this city 5, and taxed the capacity of the house. The Crust of Society 6; good performance to poor business. White Squadron 7, 8.—Music Hall (Thomas and Watson, managers): The Galley Slave 5-10, interspersed with good specialties, to well-filled houses.—Bijou Theatre (Abel Spitz, manager): Good business.—Items: A new brick theatre, with seating capacity of 1,500, is to be erected on the site of the present Bijou Theatre. Manager Spitz expects to have the new structure in readiness for next season's business.—Frank D. Melville and Josie Devoy are late additions to the Music Hall Stock co.

AMESBURY.—Opera House (John Mahoney, manager): The Boston Comic Opera co. 3, 4; fair business.

WALTHAM.—Park Theatre (William D. Bradstreet, manager): W. S. Cleveland's Minstrels appeared in Waltham for the second time this season 3; business fair.

FITCHBURG.—Whitney's Opera House (G. E. Sanderson, manager): Lew Dockstader's Minstrels 3; packed house. Hands Across the Sea 5; full house.

SPRINGFIELD.—Court Square Theatre (D. O. Gilmore, manager): Hallen and Hart 1; large audience. The Dazzler 4; large audience.

NEW BEDFORD.—Opera House (W. W. Cross, manager): Hoss and Hoss 2; fair house. Carroll Johnson 6; fair audience.

ADAMS.—Opera House (E. R. Karner, manager): Little Nugget 5; fair house.

MARLBORO.—Opera House (F. W. Riley, manager): Tuxedo filled the house to overflowing 5; excellent performance. Lillian Lewis 17.

GLOUCESTER.—City Hall: Mora Williams played to fair houses 2-3. Dockstader's Minstrels 8 to S. R. O.

CHELSEA.—Academy of Music (Field and Blandford, managers): Nobody's Claim 2; fair house.

MILFORD.—Music Hall (H. E. Morgan, manager): Arthur C. Sidman made a decided hit as Squire Harkins 7. Bolton's Illustrated Lectures 8; large audience.

MICHIGAN.

SAGINAW.—Academy of Music: (S. G. Clay, manager): The Robin Hood Opera co. 2 sang this opera to one of the largest and fashionable audiences of the season.

MARQUETTE.—Opera House (W. A. Ross, manager): McFadden's Elopement 8; Two Old Cronies 21.

SAULT STE. MARIE.—Soo Opera House (P. W. Shute, manager): Ohrstrom-Renard Lyric co. 2; fair business.

ADRIAN.—Croswell Opera House (Charles Humphrey, manager): A large prospective audience was disappointed on the non-appearance of the Ole Olson co. The cause of failure to appear was the illness of Dolly Foster, the leading lady. An understudy was to have been sent from Chicago, but failed to arrive. The co. took a late train for Huntington, Ind. To cap the climax the property man of the co., C. R. Kress, was entrusted with money to purchase railroad tickets. He decamped with the cash, and also left his hotel bill unpaid.

BENTON HARBOR.—Yore's Opera House (J. A. Simon, manager): Is Marriage a Failure? 3; big house.

BATTLE CREEK.—Hamblin's Opera House (E. R. Smith, manager): Robin Hood Opera co. in Robin Hood 1; large and highly pleased audience.

LANSING.—Baird's Opera House (James J. Baird, manager): Crawford Brothers' Minstrels gave a good performance 2 to a small house, owing to bad weather.

MANISTEE.—Opera House (H. Petersen, manager): Weston's Comedians week ending 3 to good business.

GRAND RAPIDS.—Powers' Opera House (William H. Powers, manager): The Robin Hood Opera co. played to nearly $1,500, 5, 6. The Junior Partner, with Henry Miller and Kitty Blanchard-Rankin, did only a fair business 7.—Grand Opera House (O. Stair, manager): The Patrol played to good business 5-10.

MUSKEGON.—Opera House (Fred L. Reynolds, manager): Charles Frohman's Junior Partner co. played to a large and well-pleased audience 6.

JACKSON.—Hibbard Opera House (Waldron and Todd, managers): Ullie Akerstrom in Miss Roarer 1 and Ole Olson 2 to light houses.—Assembly Opera House: The Fête Breton and Kirmess, under the direction of Miss Eager, of New York, drew large houses week ending 3.

KALAMAZOO.—Academy of Music (B. A. Bush, manager): The Hustler 1; good business. Mr. Frohman's co. presented The Junior Partner to a fair-sized house 5.

BAY CITY.—Wood's Opera House (A. E. Davidson, manager): Robin Hood was sung to a crowded house 3. Glen-da-Lough 5; good house. Crawford's Minstrels 6; small audience.

MARYLAND.

HAGERSTOWN.—Academy of Music (Charles M. Futterer, manager): Annie Mitchell co. to poor business 5-10.

MINNESOTA.

ST. PAUL.—Metropolitan Opera House (L. N. Scott, manager): Daniel Frohman's co. in A Bed of Roses and The Grey Mare 1-3 to fair houses. Pitou's co. in Mavourneen 4-7, opening to good houses and well-pleased audiences. Rhea 8-10; James O'Neill 11-17.—Litt's Grand Opera House (Frank L. Bixby, manager): Katie Emmett, supported by a strong co., presented Killarney 4-10, opening to S. R. O. Master and Man co. 11-17; Kidnapped 18-24.—Olympic Theatre (Ned Thatcher and Mark E. Ferrey, managers): New specialty people: Daniels Sisters, Myrtle Riena, Dan McCarthy, McCale and Daniels. Items: Advance Agent M. M. McDermott, of the Mavourneen co., is a hustler. Chauncey Olcott's attractive manner and pleasing voice made a very favorable impression in Mavourneen with the patrons of the Metropolitan.—Bright little Katie Emmett has greatly improved in her acting. Her sprightly action and pleasing voice in song adds a charm to her work. Manager Harry Williams says that they have done an excellent business since starting out. Nita Sykes, as the By Proxy co., was formerly a society woman in St. Paul. Harry Brown, of the same co., is an old favorite with St. Paul theatregoers.

WINONA.—Opera House (Arthur C. Miller manager): This house was opened 5 with By Proxy. The boxes were all filled, and every seat taken by a most enthusiastic audience. Full dress prevailed, and it was a very gala night. After a few remarks by Oscar Cobb, the Chicago architect, who designed the house, the curtain was rung up on the first act of By Proxy. The house is a gem. Terra cotta and buff are the prevailing colors in the auditorium, and the designs and ornamentation are of the Renaissance period. The upholstery and drapery correspond with the wall decorations. The chairs are upholstered in Turkish style with terra cotta plush. The foyer and aisles are carpeted in colors to match. The seating capacity is 1,200. The building is used exclusively for the Opera House. It is on the electric street car line, and adjoining an elegant hotel.

MANKATO.—Grand Opera House (W. O. Forde, manager): Katie Emmett in Killarney 3; good house. Jeffreys Lewis 6.—Items: The local lodge of Elks, under Ruler Saulpaugh, entertained Daniel Sully and the members of his co. during their stay here.—Miss Collins, a young and rising professional of considerable talent and of much promise, gave a recital in the parlors of the Saulpaugh 2 to a good audience.

CROOKSTON.—Grand Opera House (L. J. Columbus, manager): Jeffreys Lewis in Forget-Me-Not 1; small house.

DULUTH.—Temple Opera (John T. Condon, manager): The special attraction of this season, thus far, has been the engagement of Rhea 2-3 and matinee. Large houses greeted her at each performance. McFee of Dublin 5, 6 to very fair houses. The Grey Mare 7, 8; large advance sales.—Lyceum (Arthur E. Miller, manager): German plays to a very large house and large advance sale for 6. The audience 4 was liberally sprinkled with people who did not understand the German tongue, but their enjoyment seemed not to be lessened materially because of it. The ensemble of the play was strong, as is apt to be the case with German cos. where the star system does not prevail as in America.—Item: Rhea visited the High School, which is one of the finest buildings of this class in America, and spoke very enthusiastically of its beauties, and afterward called at the fire department, where the fire laddies made a display in hitching up the horses, etc., at which she was highly pleased. Upon her return to the hotel she sent her manager to the Chief of the Fire Department with a present of $25 for the relief fund of the firemen.

ST. CLOUD.—Opera House (E. T. Davidson, manager): Jeffreys Lewis in Forget-Me-Not tested the capacity of the house at advanced prices 5.

MINNEAPOLIS.—Grand Opera House (J. F. Conklin, manager): Rhea to large and fashionable audiences 5-7.—Bijou Opera House (Jacob Litt, manager): Gus Williams opened a week's engagement 4 in April Fool to the capacity of the house.

MISSOURI.

ST. JOSEPH.—Tootle's Opera House (C. P. Elliott, manager): Herrmann 2; large audience. Fanny Rice delighted two good houses 3. The Midnight Alarm drew the usual Sunday audience 4.—Mentions: Work has commenced in earnest on the rebuilding of the Bijou. Mr. Crawford intends to have it ready March 1, if it be possible. There is also talk of another theatre and hotel combined, plans prepared, and the enterprise being pushed by E. J. Sackett, of Eden Musee fame. Nothing definite yet.

HANNIBAL.—Park Opera House (Watson and Price, managers): Webster and Brady's Bottom of the Sea co. to good business 5.

LOUISIANA.—Burnett Opera House (A. M. Walker, manager): Sam T. Jack's Creoles pleased a large house 1.—Park Opera House (E. A. Parks, manager): The Stowaway 6, Remenyi Concert co. 9.

SEDALIA.—Wood's Opera House (Dr. H. W. Wood, manager): A Social Session to a good house 3. C. R. Gardiner's co. featuring Jean Voorhees in Only a Farmer's Daughter, and Clemenceau Case 5, 6 opened to light business for the former, and good for the second night. Nora Machree 10.—Elks: Sedalia Lodge No. 125 B. P. O. Elks held its annual Lodge of Sorrow at the Congregational Church 4.

MEXICO.—Ferris' Grand (G. L. Ferris, manager): The Stowaway entertained a good audience 5. A Social Session 8.

MISSISSIPPI.

JACKSON.—Robinson's Opera House (Joseph Dreyfus, manager): Mattie Vickers in The Pulse of New York 6; Around the World in Eighty Days 13.

NATCHEZ.—Temple Opera House (Theodore F. Hammet, manager): The Pulse of New York 5; good business.

MONTANA.

BUTTE.—Maguire's Opera House (John Maguire, manager): Calhoun Opera co. in repertoire 7-10; After Dark 12-14. Wilson's Minstrels 15-17.—Item: C. A. Burt, in advance of the Calhoun Opera co., opened the new Livingston Opera House Nov. 30.—Manager Maguire is the happy possessor of a large genuine Australian opal set within a circle of diamonds. It is a present from his old friend, Duncan B. Harrison.

NEBRASKA.

BEATRICE.—Paddock Opera House (Fuller and Lee, managers): Bristol's Equescurriculum Nov. 28-30 to fair business.—Item: Osborn and Graves have released possession of the Paddock Opera House, the new management taking charge 3. The new firm will be known as Fuller and Lee, Roy Fuller being the treasurer of the old firm, while H. M. Lee is assistant cashier of the First National Bank.

KEARNEY.—Opera House (J. J. Osborn, manager): The Burglar 2; fair business. The Nobles Dramatic co. 12-17.

YORK.—Noble's Opera House (J. H. Cowell, manager): John D'Ormond and Agnes Fuller to crowded houses week ending 3.

FREMONT.—Love Opera House (Ellick and Miller, managers): The Burglar 1; fair business. Johnston (mind reader) 8; Bristol Horse Show 9-10.

LINCOLN.—The Lansing (E. A. Church, manager): Bristol's Equescurriculum did light business 1-3. Daniel Sully 5, 6 in Millionaire and Daddy Nolan; bad weather. James T. Powers in A Mad Bargain 7; Charity Ball 10.—The Funke (L. M. Crawford, manager): Perry's U. T. C. co. 7, 8, and Midnight Alarm 9, 10. A U. T. C. co. is also playing at the Wonderland Musee this week, and lovers of that drama can take their choice of a 75 cent or 10 cent production.

NEW HAMPSHIRE.

DOVER.—City Opera House (George H. Demeritt, manager): A Fair Rebel 1; satisfactory business.

MANCHESTER.—Opera House (E. W. Harrington, manager): Nobody's Claim came 3; fair house. Rice's Surprise Party 6; S. R. O.

NASHUA.—Theatre (A. H. Davis, manager): Uncle Tom's Cabin played to a large house 3; matinee and evening. Nobody's Claim played to a small house 5, 6.

NEW JERSEY.

TRENTON.—Taylor Opera House (John Taylor, manager): Annie Pixley presented Miss Blythe of Duluth 2; she received several curtain calls. Stetson's Uncle Tom's Cabin co. 3 pleased a very large audience. The Mapleson Opera co. gave that brilliant and charming opera Fadette 5, 6 to only fair business.

HOBOKEN.—Ross' Theatre (W. S. Ross, manager): Wife for Wife 12-14 to fair business. John L. Sullivan in Captain Harcourt 15-17. Mr. Sullivan will never attain the pinnacle of fame in this as he did in his original vocation. He neglects the details of his business, either through thoughtlessness or weariness. This was especially noticeable Saturday evening, when he appeared in the prize ring in an evening dress suit and boxing-gloves, while his antagonist was in full ring costume. However, he attracted large houses each night, and that was probably more satisfactory to both local and travelling managers than if they presented a great actor to light business. A Railroad Ticket 19-21.—Cronheim's Theatre: A fair variety combination drew medium houses 12-17.

CAMDEN.—Temple Theatre (C. L. Durban, manager): Annie Pixley in Deacon's Daughter 1; crowded house; receipts, $971. Underground 2, 3; fair business. John L. Sullivan in That Man from Boston; receipts, $675. Barry and Fay in McKenna's Flirtation 6, 7; fair business.

ELIZABETH.—Temple Opera House (A. S. Simonds, manager): Across the Continent to good business 3. Stetson's Uncle Tom's Cabin 5; large audience. Mapleson Opera co. 7; fair audience. Heroine in Rags 9; light house.

NEWARK.—Miner's Newark Theatre (Col. William M. Morton, manager): De Wolf Hopper and co. in Wang to S. R. O. 5-10. Hallen and Hart 12-17.—Jacobs' Theatre (M. W. Tobin, representative): Oliver Byron in The Plunger 5-7. Underground 8-10; both to big business. Charles Davis in Alvin Joslin 12-14.—Waldman's Opera House (Fred Waldman, proprietor): Boston Howard Athenæum co. to big business 5-10. City Club Burlesque co. 12-17.

PATERSON.—Opera House (John J. Goetchius, manager): Varney's Vendetta 1-3; good business. Katherine Rober in A Heroine in Rags 5, 6, failed to draw large audiences. Underground drew fairly well 7, and pleased.—People's Theatre (George E. Rogers, manager): The Night Owl's Beauty Show week ending 3 to good-sized audiences. Billy Lester and his clever co. of specialty stars to fair houses 5-10.

ORANGE.—Music Hall: George P. Kingsley, manager): The Musical travesty Our Gotlins was given to a poor house 3.

NORTH CAROLINA.

RALEIGH.—Metropolitan Hall (C. D. Heartt, manager): Johnson's Refined Minstrels 5; good business.

WILMINGTON.—Opera House (J. M. Crouly, manager): Katie Putnam 2, 3 in the Little Maverick and An Unclaimed Express Package to good houses.

NORTH DAKOTA.

FARGO.—Opera House (Charles Gottschalk, manager): Kirk Armstrong in his Anglo-Swedish comedy, Pete Peterson, to good business 6.—Item: Mr. Armstrong has a new play, Tillie Peterson, for next season. This is the first comedy in which a soubrette will essay the Swedish dialect.

NEW YORK.

ALBANY.—Harmanus Bleecker Hall (O. H. Butler, manager): James J. Corbett in Gentleman Jack drew a good house 3. E. H. Sothern in Lettarblair gave one of the most delightful performances seen here this season to a very large audience. Marie Wainwright in School for Scandal and As You Like It 7-9. Gloriana 12; Power of the Press 13-17.—Leland Opera House (H. P. Soulier, manager): Mapleson Opera co. in Fadette 1-3 to fair business. Carl Haswin in The Silver King 5-7 attracted good houses. Januschek in Macbeth 8; 8 Bells 9, 10; Vendetta 12.—Family Theatre (C. H. Smith, manager): Field and Hanson's Variety co. to good business 5-7. Dark Side of a Great City 8-10.—Gaiety Theatre (Thomas Barry, manager): Paris Gaiety Girls co. to poor business week of 5-10.

ROCHESTER.—Lyceum Theatre (A. E. Wolff, manager): E. H. Sothern 9, 10; good business. Primrose and West's Minstrels next.—Cook Opera House (H. R. Jacobs, manager): The Power of the Press attracted packed houses week ending 10. Annie Ward Tiffany next.—Academy (H. R. Jacobs, manager): Florence J. Bindley in The Pay Train drew large and well-pleased audiences. Two Sisters 8-10; fine business.—Musee Theatre (M. S. Robinson, manager): Murphy and Boyd's Vaudevilles to good business week ending 10.—Gossip: Hustling Manager H. R. Jacobs was in town last week and informed your representative that business on his circuit is first-class.—Florence J. Bindley was tendered a reception by local Lodge of Elks on the night of 7.—An aggregation of would-be actors from this city invaded Batavia a few nights ago and attempted to interpret A Celebrated Case, but at the close of the third, alleged, act they made their exit through an adjoining building to escape the indignant audience.—Stuart Taylor has severed his connection with The Operator co. and is at his home in this city, where he is negotiating for the production of his melodrama entitled, Mid-Ocean, and completing arrangements with Mrs. Jennie Kimball for an elaborate production of his play, Little Columbus, written expressly for Corinne.—Genial Frank Edwards, late press agent for the Academy and Musee Theatre, is very ill at his home in this city. It has been suggested by his legion of friends that a benefit be tendered to him. If not, why not?

AMSTERDAM.—Opera House (A. Z. Neff, manager): Bartholomew's Equine Paradox 2-3; good business. Marie Wainwright in the School for Scandal 5 to one of the largest and most fashionable audiences of the season. One of the finest cos. ever seen here.—Item: The Bartholomew Equine Paradox is now the property of James Albert and a partner. Mr. Albert was the winner of the six day race at Madison Square Garden in 1889. Mr. Bartholomew will remain with the show until Spring, when he will retire to his home in California with an ample fortune made at the business.

SARATOGA SPRINGS.—Town Hall (Bill and Conlan, managers): Dark.—Putnam Music Hall (Abel Putnam, Jr., manager): The Silver King, under the personal direction of Carl A. Haswin, 1 to a very large house. A better pleased audience never left the Opera House.

ELMIRA.—Opera House (Wagner and Reis, managers): Lord Rooney 1; fair audience. Dangers of a Great City 3; O'Dowd's Neighbors 5; both to small audiences. Jane 7; fair business.

TICONDEROGA.—Weed's Opera House (F. Weed and Brothers, managers): Lucier's Minstrels 3; S. R. O.

OLEAN.—Opera House (Wagner and Reis, managers): The Fast Mail 7; good house.

AUBURN.—Burtis Opera House (E. S. Newton, manager): The Westerner 1; light house. Limited Mail 3; S. R. O. Sousa's New Marine Band 5; fair house.

SALAMANCA.—Gibson Opera House (C. R. Gibson, manager): A Knotty Affair 1; good business. Lord Rooney 5; fair house.

ROME.—Washington Street Opera House (Graves and Roth, managers): Sousa's Band 3; business fair.

LYONS.—Memorial Hall (W. J. Hines, manager): Joseph Gibbs in The Westerner 3; fair-sized house.

ONEIDA.—Murroe Opera House (E. J. Preston, manager): Mme. Januschek 5; good business.

MT. VERNON.—Fifth Avenue Opera House (J. Edwin Hall, manager): Midnight Alarm 3; crowded house.

NEWBURG.—Academy of Music (Watson Jerome, manager): McGibney Family 1; small but well-pleased audience.

CANANDAIGUA.—Grand Opera House (McKechnie and Mather, managers): Limited Mail 2; S. R. O. General satisfaction. Boston Comic Opera co., booked for 5, failed to appear.

GLOVERSVILLE.—Memorial Opera House (Will E. Gaut, manager): Sousa's New Marine Band 1; crowded house. 8 Bells 6; fair business.

WATERTOWN.—City Opera House (E. M. Gates, manager): The Players' 20, played a return engagement here Nov. 30, 1, to fair but thoroughly pleased audiences. Don Cæsar de Bazan and Ruy Blas were presented in a most creditable manner. The Two Thieves 3 to poor business.

PORT JERVIS.—Lea's Opera House (George Lea, manager): The Voodoo 1; Kajanka 5; both to large business.

COHOES.—City Theatre (E. C. Game, manager): Carl Haswin's co. presented the Silver King 3. McLennan's Scotch Concert co. 6; Augustin Neuville in The Boy Tramp 7.

LOCKPORT.—House Opera House (H. A. Foster, manager): Boston Imperial Quartette, a banjo, mandolin and guitar entertainment of very high grade, under the auspices of the local Y. M. C. A. to a crowded house 3. Tony Farrell in My Colleen 5; good business.

MATTEAWAN.—Dibble Opera House (W. S. Dibble, manager): Joshua Simpkins 3; fair audience. Kajanka 6; crowded house.

HUDSON.—Opera House (J. H. Fox, manager): Si Perkins 2; light audience. Lucier's Minstrels 6; good house.

CORTLAND.—Opera House (Warner Rood, manager): Lost in London 5; small audience. Tony Farrell 7; good business. Limited Mail 9.

GENEVA.—Linden Opera House (F. K. Hardison, manager): The Westerner 3; fair house. Sousa's New Marine Band 5; light house.

JAMESTOWN.—Allen's Opera House (A. E. Allen, manager): Tony Farrell 3; fair house. Murphy's Goat 6, good house. Mrs. James Brown Potter 7; full house.

CORNING.—Opera House (A. C. Arthur, manager): Lord Rooney 3; fair house. Jane, with Chums as a curtain-raiser, 5; good house.

JOHNSTOWN.—Grand Opera House (Charles H. Ball, manager): James J. Corbett in Gentleman Jack to a large audience 3. Annie Pixley in The Deacon's Daughter to a packed house 8.

MIDDLETOWN.—Casino Theatre (Horace W. Corey, manager): Kajanka 2, 3; light houses. Underground to a fair audience 6.

PEEKSKILL.—Depew Opera House (F. M. Taylor, manager): Joshua Simpkins 2; very poor performance to a crowded house.

NIAGARA FALLS.—Park Theatre (H. A. Foster, manager): Tony Farrell 5; packed house; audience well pleased.

PENN YAN.—Sheppard Opera House (C. H. Sisson, manager): Lord Rooney gave a good performance to fair business 2.

CANASTOTA.—Bruce Opera House (E. J. Preston, manager): Januschek 3; fair house. Dicker Brothers' Minstrels 13.—Item: E. J. Preston, of Oneida, has secured the management of Bruce Opera House for this season.

SYRACUSE.—Wieting Opera House (Wagner and Reis, managers): U and I to fair attendance 1-3. Limited Mail drew fairly 5-7. E. H. Sothern 8; Gloriana 9, 10; Power of the Press 12-14; Primrose and West 16, 17.—H. R. Jacobs' Opera House: Ezra Kendall to medium-sized audiences 1-3. Carlotta's dancing was very good. Two Sisters, with a good co., to fair business 5-7. Pay Train 8-10; Harvest Moon and Katherine Rober week of 12.—Alhambra: Sousa's Band to a good house 7.

POUGHKEEPSIE.—Collingwood Opera House (E. B. Sweet, manager): Tuxedo 2; very large and delighted audience. Ovide Musin Concert co. 2; large audience. The Nutmeg Match 3, with Annie Lewis in the title role, gave entire satisfaction to a large audience. Damrosch's Orchestra 5; large audience. Kajanka pleased a good audience 7.

OSWEGO.—Academy of Music (J. A. Wallace, manager): Januschek drew crowded house in Macbeth 2, and Annie Pixley a fair house in The Deacon's Daughter 6. Limited Mail 8; Tony Farrell 10; Primrose and West's Minstrels 14; Newton Beers 16; Kajanka 17.

PLATTSBURGH.—Music Hall (J. O. Edwards manager): London Gaiety Girls 2; S. R. O.

MALONE.—Opera House (A. H. Merritt, manager): Decker Brothers' Minstrels 5; capacity of the house.

BINGHAMTON.—Stone's Opera House (Clarke and Delevan, managers): Thomas E. Shea 1-3 to good business. Annie Pixley in Deacon's Daughter 5 gave a finished performance to a well-filled house. Jane 6 to a large audience.

UTICA.—Opera House (H. E. Day, manager): James J. Corbett appeared in Gentleman Jack 1; S. R. O. Sousa's New Marine Band 2; fair-sized and pleased audience. The Byrne Brothers, in their nautical pantomime, 8 Bells, to S. R. O. 5. E. H. Sothern presented Captain Lettarblair 7 to a large and delighted audience.

OWEGO.—Wilson Opera House (R. Tuthill, manager): Lost in London 1; poor business. O'Dowd's Neighbors (Mark Murphy) 6; large house.

OREGON.

PORTLAND.—Marquam Grand Opera House (S. H. Friedlander, manager): Alexander Salvini in Don Cæsar de Bazan. The Three Guardsmen, L'Ami Fritz, and Cavalleria Rusticana drew crowded houses week ending 3. Charles Dixon in Incog. 12-17.—Cordray's New Theatre (Cordray and Wass, managers): Don Boucicault's Forbidden Fruit to large audiences week ending 4.—Items: Beatrice Lieb, leading lady at Cordray's, here, will go to Seattle, Wash., 12, for twelve-weeks' engagement in Cordray's house there.—John Bruce and Lydie Carroll, of vaudeville fame, were married at Vancouver, Wash., Nov. 12.—The Bella Union Theatre, a vaudeville house, closed Nov. 27. Pecuniary embarrassments caused it. Many salaryless performers connected with the house are crying for lucre.—Augustin Daly began suit here, Nov. 29, against Cordray and Co., before Judge Shattuck, to recover $2,321.40, on account of Daly's Pique having been produced at Cordray's house during Nov., 1890, nine times, for which the author received no royalty. Defendants denied producing the play, claiming it was one purchased by their agents in San Francisco. The agents (Cordray's) in San Francisco said the play resembled Daly's Pique in name only, being composed of parts of a number of well-known plays. As Daly's attorneys here were unable to produce

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the original manuscript of the play, and sought to introduce a copy. Judge Shattuck ruled them out, on the ground that secondary evidence was not admissible in the case. The attorneys, therefore, took judgment for the defendants of non-suit, without prejudice to the plaintiff.—Blanche Mortimer, leading lady at Cordray's Seattle house, is it is reported, seriously ill. William H. Lytell, her husband, at Cordray's here, left for Seattle 27 to attend his wife.—Among the most popular of vaudeville managers here is G. F. Yager, of the Club Theatre. He seems to be enjoying the pink and pick of business at his house.

OHIO

COLUMBUS.—HENRIETTA THEATRE (Dickson and Talbott, managers): Effie Ellsler in Hazel Kirke 1-4; fair business. Stuart Robson 5-7; excellent business.——GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): The Garrick Club (amateur) gave a successful performance of The Postmaster 2. John C. Rice in A Knotty Affair to fair business 4-7.——PARK THEATRE (Dickson and Talbott, managers): Charles Loder in On, What a Night! had a fair week ending 4. Gray and Stephens opened in Vesper Bells 4 to big business.

SPRINGFIELD.—GRAND OPERA HOUSE (L. B. Foltz, manager): A crowded house greeted James O'Neill and a well balanced co. in Fontenelle 1. Effie Ellsler in Hazel Kirke 5 to a good house.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): Frederick Warde and Louis James in The Lion's Heart to a packed house at advanced prices 3. The performance was admirable in every respect.

MARION.—MUSIC HALL (James B. Sargent, manager): I. W. Summers in Jerry the Tramp 2; light house. Punch Robertson's Repertoire co. 5-10; excellent business.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Marie Hubert Frohman in The Witch; full house. Boston Ideal Comic Opera co. 6; good house.

URBICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): Little Trixie to fair business 2. Marie Hubert Frohman in The Witch to the best pleased audience of the season at advanced prices 5.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (John Thompson, manager): Marie Hubert Frohman in The Witch 2; full house at advanced prices.

MT. VERNON.—WOODWARD OPERA HOUSE (Hunt and Green, managers): Paris Gaiety Girls 1; Soap Bubble 2; both to good business.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Warde-James co. 1; crowded house

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Natural Gas for the local Knights of Pythias benefit 2 to S. R. O.

SANDUSKY.—RIEMILLER'S OPERA HOUSE (Otto H. Ilg, manager): His Nibs and His Nobs 1; good house. This co. had their baggage attached by Miss Southern for salary amounting to $50.33 due her, but the case was settled without litigation.

WASHINGTON C. H.—OPERA HOUSE (Edmiston and Kinneman, managers): Perils of New York 8; Turkish Bath 9.——ITEM: The Opera House needs a new piano.

HAMILTON.—GLOBE OPERA HOUSE (Britley and Connor, managers): Across the Potomac 3; good house.

TROY.—OPERA HOUSE (G. A. Brannan, manager): Two Old Cronies (Wills') 2; fair business. Tangled Up 5; S. R. O.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): Gorton's New Orleans Minstrels Nov. 29; large and well-pleased audience.

FINDLAY.—TURNER OPERA HOUSE (C. R. King, manager): Dartmoor to a small but well-pleased audience 5.——DAVIS OPERA HOUSE (Ruhl and Granel, managers): New York Day by Day 5; good business.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Nelson's World Comedy co. 5; fairly good attendance.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Murray and Mack in Our Irish Neighbors drew heavily to the gallery 3. MacLean and Prescott in The Duke's Wife to a good house 4.

BELLEFONTAINE.—GRAND OPERA HOUSE (T. L. Hutchins, manager): Wills' Two Old Cronies 6; large and delighted audience.

MIDDLETOWN.—SORG OPERA HOUSE (J. C. Brereton, manager): Natural Gas 3; fair business.

FREMONT.—OPERA HOUSE (E. H. Russell, manager): New York Day by Day 1; large and well-pleased audience. Tar and Tartar 8.

TOLEDO.—WHEELER'S OPERA HOUSE (P. W. Brady, manager): A Hole in the Ground was presented 6.——PEOPLE'S THEATRE (Brady and Garwood, managers): C. A. Gardner to a fair week's business closing 10.

NEW PHILADELPHIA.—CITY OPERA HOUSE (Sharp Brothers, managers): Marie Hubert Frohman 7 to a large and well-pleased house.

NEWARK.—OPERA HOUSE (B. C. Hart, manager): Paris Gaiety Girls 2; fair business.——MUSIC HALL (Phil Nies, manager): Kidder's U. T. C. co. to large business 5, 6.

PENNSYLVANIA.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Local attractions 5-10.——ACADEMY OF MUSIC (John D. Mishler, manager): A large audience witnessed Fabio Romani 1. The return date of A Railroad Ticket was greeted by a large audience 3. The Family Circle to a large house 7.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): The Merry Cobbler 2; good business. Sweeney, Alvido, and Goetze Minstrels 3; packed house. Kitty Rhoades 5-10; big business.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): Our Country Cousin 2; light house. Love's Young Dream and The Family Circle 6; large audience. Devil's Mine 7; light house.——ELKS: The Lancaster Lodge of Elks held their first annual memorial service 4.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): MacLean and Marie Prescott presented The Duke's Wife 2 to moderate business. Waifs of New York played a return engagement 3 to a packed house. The Voodoo 5; good house. Dr. Bill 6 to good business.——FAMILY THEATRE (Harry Davis, manager): Business continues good.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Dangers of a Great City 1; Annie Ward Tiffany 3; both to fair business. Annie Lewis in A Nutmeg Match 5; good business. Lillian Lewis in Lady Lil 6; small business; deserved a full house.

PLYMOUTH.—OPERA HOUSE (R. N. Smith, manager): Minnie Lester week ending 3 to fair business.——ITEM: T. W. Templeton, of this city, will act as treasurer of the Her Fidelity co., of which he is part owner, which opens at the Windsor, New York.

BETHLEHEM.—OPERA HOUSE (L. P. Walters, manager): Stetson's U. T. C. co. drew large audience 1. Thomas E. Shea is a favorite here, and his efforts to please were successful 5-7. The repertoire included Escaped from Sing Sing, Barred Out, and The Strategists. Mr. Shea has good support in James Green, Francis Lyman, Rose Stahl, and Helen Frost. The other members of the co. are acceptable in their parts. On 3 the Lehigh University Musical Organization gave one of their superior concerts.

ALLENTOWN.—MUSIC HALL (R. M. Whitesell, manager): A Railroad Ticket was presented the second time this season 2 to good business. Lady Lil, with Lillian Lewis in the title role 5. Miss Lewis and her excellent co. made a most favorable impression. Audience highly pleased. Robert Burdette lectured on "The Rise and Fall of the Moustache" 6.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Frank Jones in Our Country Cousin 3; large and pleased house. Lester and Williams booked for 7, canceled for some unknown reason.——ITEM: The Park Opera House (reconstructed rink), a large frame structure, was destroyed by fire early Sunday morning. As an opera house it was a dismal failure. As a place for holding private entertainments, assemblies, balls, and banquets it was a success. Loss about $6,000.

POTTSTOWN.—GRAND OPERA HOUSE (C. F. Strohl, manager): Lotus Glee Club 2; large and fashionable audience. Devil's Mine 5; fair attendance.

HAVERTICOKE.—BROADWAY OPERA HOUSE (James Klickner, manager): Minnie Lester opened this house 5 to excellent business.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. O. Griswold, manager): The Waifs of New York 1; good business. MacLean and Prescott 3 in The Duke's Wife to a large and fashionable audience.

MCKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Little Goldie in The Rocky Mountain Waif pleased a small audience 1. Andrew Mack in Irish Loyalty gave a clever performance.——ALTMEYER'S THEATRE (E. A. McArdle, manager): Tar and Tartar to large house 5, 6. Dr. Bill 7. The house is not yet complete, but was opened to fill contracts. When complete it will rank among the best houses in the State.——ITEMS: Sam Taylor, one of the stage hands, fell out of the "flies" during a performance, and miraculously escaped being killed. James Daily has been filling Mr. Mack's place in Irish Loyalty for the past week.

CORRY.—WEEKS' THEATRE (A. E. Weeks, manager): A Knotty Affair 2; fair business. Widow Murphy's Goat 5; moderate business.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Go-Won-Go-Mohawk 4, fair business.

EASTON.—OPERA HOUSE: Uncle Tom's Cabin co. to fair business 1. Annie Pixley in Miss Blythe of Duluth to a splendid house 3. Thomas E. Shea 8-10.

ASHLAND.—OPERA HOUSE (Theodore F. Barron, manager): Fabio Romani 2; fair business. Sweeney, Alvido, and Goetze's Minstrels 5; S. R. O.

HONESDALE.—OPERA HOUSE (Charles P. Schuller, manager): McGibney Family 5; good business.——ITEM: Dangers of a Great City did not give a performance 2 owing to difficulties regarding guarantee and co.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, managers): A Knotty Affair 3; fair-sized audience. Tar and Tartar 7 to the capacity of the house.——OPERA HOUSE (F. H. Cashbaugh, manager): Nibbe Burlesque co. 15; Wilson's Great World Comedy co. 21.

LOCK HAVEN.—OPERA HOUSE (J. N. Farnsworth, manager): Markham Comedy co. week ending 3 to good houses. Sefton and Watson's Comic Opera co. to fair audiences 5.

IRWIN.—OPERA HOUSE (Dr. J. C. Taylor, manager): Boston Ideal co. in Galatea to a full house.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): Lillian Lewis in Lady Lil 7; good-sized house.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Leonzo Brothers 5-7; good business.

OIL CITY.—OPERA HOUSE (B. Lowentritt, manager): Irish Loyalty co. drew a fair house 5.

MAUCH CHUNK.—OPERA HOUSE (John H. Faga, manager): Merry Cobbler 1; fair business.

TAMAQUA.—ALLEN'S OPERA HOUSE (C. F. Allen, manager): Pitz and Webster's Breezy Time 7; S. R. O.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guinter, manager): The Limited Mail 1; good-sized audience. Waifs of New York 4; fair-sized and pleased audience. MacLean-Prescott 6 in Merchant of Venice to a large audience.——ACADEMY OF MUSIC (G. E. Rogers, manager): Kittie Rhoades closed a successful week 3 to pleased audiences.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): Boston Ideal Comic Opera co. to a large and well-pleased audience 2.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): A Knotty Affair 1; good business. The Two Sisters 2; large audience. U and I co. 5; good business. Mrs. Potter and Kyrle Bellew 5 in Therese Raquin pleased a large audience.

WARREN.—LIBRARY THEATRE (W. A. Alexander, manager): The Two Sisters 1; fair-sized and well-pleased audience. The Rooney Comedy co. 6; light business.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): Sweeney, Alvido, and Goetze's Minstrels 7; S. R. O.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): MacLean-Prescott co. 6 in Merchant of Venice; immense house. Held in Slavery pleased a large audience 10.

BUTLER.—ARMORY OPERA HOUSE (F. M. Keene, manager): Marie Hubert Frohman in The Witch 1; satisfactory performance.

DANVILLE.—OPERA HOUSE (Frank C. Angle, manager): Held in Slavery 3; good business. H. M. Markham co. week of 5 to fair business.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): The Two Sisters 3; medium business. Fast Mail 6; good house. Mozart Symphony 7; fair attendance.——EXCHANGE LYCEUM: Mozart Sextette 3; large audience.

RHODE ISLAND.

PROVIDENCE.—OPERA HOUSE (Robert Morrow, manager): The English Rose to good houses 5-10. A. M. Palmer's stock co. in Alabama 12-17.——B. F. KEITH'S OPERA HOUSE (E. R. Byram, manager): Lillian Kennedy in She Couldn't Marry Three opened for a week's engagement 5 to a good house. Bartholomew's Equine Paradox 12-17.——WESTMINSTER THEATRE (George H. Batcheller, proprietor): Sacred concert by National Band, J. W. Hedley, leader, and local soloists drew a large house 4. A change from burlesque to farce-comedy has been made this week, and Harry Crandall's A Busy Day co. opened 5 to large audiences. The numerous songs, hits, and dances were loudly applauded, and a profitable week is assured. May Russell Burlesque co. 12-17.——LOTHROP'S MUSEUM (William C. Chase, manager): Stock co., supported by Kate Glassford and Charles Barringer, presented the sensational drama, A Mad Marriage, to large houses 5-10. Kentucky 12-17.——ITEMS: J. W. Bingham, of the Lyceum Theatre, Boston, was here 3.—Providence Lodge 14, B. P. O. Elks, had a memorial service in its hall, Sunday, 4. The Hall was elaborately decorated, and music was furnished by Reeves' orchestra.—The annual meeting of Providence Lodge 10, Theatrical Mechanics' Association, was held 4, and these officers elected for the ensuing year: Harry W. Callender, president; Felix Wendelschaefer, vice-president; John J. Bowen, recording-secretary; Joseph H. G. Liscomb, financial secretary; C. L. Luther, assistant financial secretary; Harry Gould, treasurer; George A. Brug, M. D., physician; P. Bower, J. Smith, L. B. Sweet, trustees; Frank Baxter, sergeant-at-arms; J. R. Thornton, marshal. A. J. McConnell was elected to honorary and Noah N. Brown to associate membership.——W. H. Bartholomew, in advance of Bartholomew's Equine Paradox, was in town 6, 7.—Harry Hawae, the well-known comedian, with The English Rose co., met with a serious accident at the Providence Opera House Monday noon, 5. He went on the stage for the purpose of locating his dressing-room, the entrance to which is directly under the elevator used for handling the scenery and properties. As he stepped out, the elevator rope slipped off the pulley and the car, with 1,200 pounds weight, descended and struck him, crushing him to the floor. No bones were broken, but he was severely bruised and shocked. He is quite comfortable, and will probably be out in a few days. Fred. W. Sidney is filling his place in the co.—Ben Stern made a flying visit here 6, returning 7.—Fritz Morris, of A. M. Palmer's stock co., and P. T. Turner, of Proctor and Turner, were here 7.—George W. Chenneli, ahead of the May Russell Burlesque co., arrived 6.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Carroll Johnson's neat portrayal of The Gossoon delighted a large house 5. Arizona Joe, with all the necessary adjuncts of frontier life, to good business 7.——SPRAY: Carroll Johnson is well pleased with his new piece by Fitzgerald Murphy, The Irish Statesman, and is confident that with some necessary alterations he will have a winner. Mr. Murphy, who formerly resided here, was presented with a cane and also a ring by his Newport admirers at the close of the second act of The Gossoon.

WOONSOCKET.—OPERA HOUSE (George E. Hawes, manager): Two Johns 3; good house.

SOUTH CAROLINA.

CHARLESTON.—OWENS' ACADEMY OF MUSIC (Charles W. Keogh, manager): George C. Staley in A Royal Pass 2, 3, and matinee, to moderate business.

GREENVILLE.—GILREATH OPERA HOUSE (B. F. Whitmire, manager): Around the World in Eighty Days 1; good business.

TENNESSEE.

NASHVILLE.—THE VENDOME: (W. A. Sheetz, manager): Lewis Morrison, supported by a strong co., presented Faust 2, 3 superbly to crowded houses. Professor A. E. Carpenter, the mesmerist, week 12-17.——THE BIJOU (J. H. Mittler, manager): Gorman's Minstrels closed a very successful week 3. Henshaw and Ten Broeck opened 5 in The Nabobs to a packed house.——MILSOM THEATRE (Wm. Shomaker, manager): The old Grand Opera House has been thoroughly overhauled, repainted, and redecorated, and under the management of William Shomaker will be conducted as a first-class house. Out of compliment to the late manager, J. Oliver Milsom, the name has been changed to the New Milsom Theatre. Hon. Henry Watterson was the opening card, and delivered his famous lecture on "Money and Morals" before a splendid audience. The Swedish Quartette was greeted by a good-sized house 3. Ex-Gov. Bob Taylor crowded the house 5 to hear his lecture, "The Fiddle and the Bow."

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Henshaw and Ten Broeck in The Nabobs 2; good business.

KNOXVILLE.—STAUB'S THEATRE (Staub and Smith, managers): Lewis Morrison in Faust delighted a good-sized audience 5. The County Fair did excellent business 6.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Mr. Potter of Texas co. 1; fair house. Frank Wills in Wait Till the Clouds Roll By gave only a fair performance to a large matinee and light business at night 3. The Black Detective to very light business 5.——ITEM: Sophia Albert has resigned from the Robert Downing co., and is in the city.—Will Albert, our genial treasurer, is managing Professor Carpenter, the mesmerist.

TEXAS.

SHERMAN.—OPERA HOUSE (Neville and Barry, managers): Paul Kauvar Nov. 30; fair-sized and well-pleased audience. The Kid 6.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Gloriana 1; full house. Clay Clement presented Hamlet 2, The Bells and Corsican Brothers 3 to good houses.

AUSTIN.—MILLETT'S OPERA HOUSE: The only attraction at the Opera House week of Nov. 28 was Gloriana, which played to a big house.——ITEM: Attractions are getting scarce in this section.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager): Paul Kauvar 2; good business.

CORSICANA.—MERCHANT'S OPERA HOUSE (Pinkston and Church, managers): Gloriana Nov. 30; good house. Clay Clement 6; The Old Homestead 9.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, manager): The presentation of A Summer's Fancy by amateurs Nov. 29; fair house. The Corinne Opera co. evening and matinee 2, 3; large houses at both performances and everybody pleased.

GALVESTON.—GREENWALL'S TREMONT OPERA HOUSE (George F. Walker, manager): Corinne 7, 8; large houses.

GAINSVILLE.—OPERA HOUSE: Clay Clement in The Bells and Hamlet Nov. 30-1; crowded houses.

DALLAS.—OPERA HOUSE (George Anzy, manager): Gloriana to medium business 2, 3. Manager Max Lowenthal, of The Kid co., was in the city last week.

HILLSBORO.—ROSE'S OPERA HOUSE (A. T. Rose, manager): The Clay Clement co. in The Bells 5; house overflowing.

VERMONT.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Kendall's Komedians 5, 6, small houses.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): The London Gaiety Girls Burlesque co. 1; fair business.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The County Fair to one of the largest audiences of the season 2.

RICHMOND.—MOZART ACADEMY OF MUSIC (Ed. Hamilton Cahill, manager): Wilson Barrett week ending 3 to fair business.——NEW RICHMOND THEATRE (Branch and Leath, managers): Rosina Vokes to fashionable houses 30-1. Katie Putnam to small houses 5, 6.

LYNCHBURG.—OPERA HOUSE (C. W. Beckner, manager): Rosina Vokes 2; large and well-pleased audience.

STAUNTON.—STAUNTON OPERA HOUSE (W. L. Oliver, manager): The Belle Botsford Concert co. gave a concert to a light house 2.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duxberry, manager): Neil Burgess in The County Fair 1 to good business.

WASHINGTON.

SEATTLE.—OPERA HOUSE (J. W. Hanna, manager): Turner's English Girls Nov. 26; poor co.; large house.——COURDRAY'S THEATRE (R. E. French, manager): The Danicheffs was presented week ending 3 to good houses.——ITEM: The new Seattle Theatre, John W. Hanna, manager, will be opened 5.

TACOMA.—THEATRE (S. C. Heilig, manager): Incog 1; poor attendance.

SPOKANE.—AUDITORIUM (H. C. Hayward, manager): After Dark 5, 6; Duff Opera co. 7.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Alfred Rheinstrom, manager): Natural Gas 1; packed house. Nora Machree 2, opened the season here to fair business. The Voodoo 6; business fair.——GRAND OPERA HOUSE (O. C. Gunther, manager): Theresa Newcomb 1-3; good business. N. S. Wood 5-7, with Out in the Streets, turned people away.——MUSEE THEATRE (Schofield and Sortore, managers): Very good vaudeville show. The people in the olio this week are Achew, Frank Emerson, Willard and Hall, Grace Melborn and the Whitings.

PARKERSBURG.—ACADEMY OF MUSIC (E. B. Cady, manager): Hart's Boston Novelty co. 1; small house. Marie Heath in A Turkish Bath 5; largest house of the season.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Charles Hanford in Julius Cæsar 2; poor house. George Wilson's Minstrels 7; poor house. Katie Putnam in An Unclaimed Express Package 8; fair advance sale.

WISCONSIN.

MILWAUKEE.—ACADEMY (Sherman Brown, manager): By Wits Outwitted 4-7 was poorly attended.——BIJOU (Jacob Litt, manager): Spider and Fly 4-10 to tremendous houses.——STANDARD O. F. Miller, manager): Our Irish Visitors 4 to large houses.——PEOPLE'S (John T. Raynor, manager): Grace Baron's Vassar Girls 4-10 to fair business.——ITEMS: The Davidson, which has been dark first part of this week, will open again 8 with Joseph Murphy in the familiar Kerry Gow.—Florence Modena will rejoin By Wits Outwitted co. at Detroit 8, and assume the part formerly played by her of Fernanda. James O'Neill at the Academy, and Sol Smith Russell at the Davidson are Manager Brown's Christmas attractions.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): McCarthy's Mishaps 2; big business.

WEST SUPERIOR.—GRAND OPERA HOUSE (J. T. Condon, manager): John Dillon in A Model Husband 2; large business.

RACINE.—BELLE CITY OPERA HOUSE (Frank J. Miller, manager): Mavourneen 2; fair business. Grimes' Cellar Door 3; fair business.

OSHKOSH.—OPERA HOUSE: Spider and Fly 3; full house.

CHIPPEWA FALLS.—OPERA HOUSE (W. H. Stoddard, manager): J. H. Brown's Theatre co. week ending 1 in Myrtle Ferns, Ten Mile Crossing, Chain Lightning, and The Gold King to poor business. Private Secretary 3; packed house.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Fairies' Carnival (local) 1, 2; S. R. O. Mavourneen pleased a large audience 3.

JANESVILLE.—MYERS' OPERA HOUSE (Myers Brothers, managers): Kidnapped 3; good-sized audience. The Irish Visitors 7; big house.

CANADA.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): George A. Baker Opera co. closed engagement 3 with their fiftieth performance to the largest audience ever in the building. General Ross, General Daly, the officers of the English regiments here, and society people in evening dress were present. Manager Baker, Irene Murphy, Stage Manager Jaxon, William Wolff, and many other members of the co. carry away many elegant presents from numerous friends here. Manager Baker, Mr. Wolff, and Miss Murphy visited H. M. S. *Tourmaline* on the invitation of the officers prior to the departure of that vessel for the West Indies 1. As the vessel was leaving, the sailors manned the yards and gave three cheers for the Baker Opera co.—a compliment never paid to any but persons of exalted rank.

ST. THOMAS.—OPERA HOUSE (George T. Claris, manager): Ramsay Morris Comedy co. in Joseph 2 to fair business. Mr. Potter of Texas 3 to only a medium-sized house.

BRANTFORD.—STRATFORD'S OPERA HOUSE (W. G. Killmaster, manager): Ramsay Morris' Comedy co. in Joseph played at advanced prices to a large audience 1. Reub. Fax, an old Brantford boy, was very enthusiastically received. Mrs. Potter and Mr. Bellew in Zola's Therese to fair business 2.

VICTORIA.—THEATRE (John Cort, manager): The J. C. Duff Opera co. Nov. 28, 29, packed the house both nights.——ITEM: The Victoria Theatre, under the management of John Cort, has undergone a complete transformation. About 300 new seats have been added in the parquette, all the old boxes at the back of the house being torn out.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reche, manager): Mrs. James Brown-Potter and Kyrle Bellew in Zola's Therese to good business 5. Mr. Potter of Texas 7.

LONDON.—THE GRAND (A. E. Roote, manager): Therese, presented 1 by Mrs. Brown-Potter and Kyrle Bellew, supported by a small but strong co., drew a fair society audience. The performance was realistic and intense, but the play—well, it was Zola's. The only other Potter, he of Texas fame, followed 2 to a fair-sized house. With a few exceptions, the co. is mediocre.——ITEM: George H. Belton, an enterprising young Londoner, has leased all the bill-board privileges in this city, and under the name of the London Advertising Company now controls all the theatre work.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Arthur Rehan's co. in The Foresters to medium business 5-8. DeWolf Hopper in Wang 12-17.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): Walter Sanford's Struggle of Life to fair business 5-10. Eva Mountford in East Lynne 12-17.——THEATRE ROYAL (Sparrow and Jacobs, managers): London Gaiety Girls to big business 5-10. Weber and Fields' Specialty co. 12-17.

VANCOUVER.—OPERA HOUSE (A. W. P. Goldsmid, manager): J. C. Duff Opera co. 1 and matinee to immense business. Of the three operas played Miss Helyet pleased the most, but everybody was well pleased with the co., as it is one of the best that has ever visited Vancouver. Incog and Salvini next.

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DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Maccy, mgr.): Seymour, Ind., Dec. 13, Columbus 14, Frankfort 15, Logansport 16, Milwaukee, Wis., 18, 19.

A FAIR REBEL (Edward R. Mawson, mgr.): Washington, D. C., Dec. 12-17, Harlem, N. Y., 19-24.

AGNES HERNDON (Joseph A. Jessel, mgr.): Frankfort, Ind., Dec. 13, Muncie 14, Anderson 15, Marion 16, Kokomo 17, So. Chicago, Ill., 18, 19, Joliet 20, Dowagiac, Mich., 21, Jackson 22, Ann Arbor 23, Detroit 25-28.

AUNT BRIDGET'S BABY (Robert B. Monroe, mgr.): Harlem, N. Y., Dec. 12-17.

ANNIE WARD TIFFANY (C. H. Greene, mgr.): Rochester, N. Y., Dec. 12, 14, Canandaigua 15, Penn Yan 16, Elmira 17, Syracuse 19-21.

AFTER DARK (W. A. Brady, mgr.): Butte City, Mont., Dec. 11-14, Anaconda 15, Deer Lodge 16, Salt Lake City, Utah, 19-21, Park City 22, Ogden 24, Provo 24, Aspen, Col., 26, Leadville 27, Salida 28, Colorado Springs 29, Pueblo 30, 31.

ACROSS THE POTOMAC (Augustus Piton, mgr.): Minneapolis, Minn., Dec. 12 17, St. Paul 19-24.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Victoria, B. C., Dec. 13, Nanaimo 14, Vancouver 15, 16, Whatcom, Wash., 17, Spokane Falls 19-21, Butte City, Mont., 25-27.

ALVIN JOSLIN (Charles L. Davis): Newark, N. J., Dec. 12-17.

A RAILROAD TICKET (Blaney and Gaites, mgrs.): Hoboken, N. J., Dec. 12-14.

ALI BABA (David Henderson, mgr.): San Francisco, Cal., Dec. 5-17.

A. M. PALMER'S STOCK (H. Millard, acting mgr.): Providence, R. I., Dec. 12-17, Harlem, N. Y., 19-24, Boston, Mass., 26-Jan. 7.

ARISTOCRACY: New York city Nov. 14—indefinite.

ANNIE PIXLEY: Baltimore, Md., Dec. 12-17, Jersey City, N. J., 19-24, New York city 26-31.

ARTHUR C. SIDMAN: New London, Conn., Dec. 13, Meriden 14.

ARIZONA JOE: Willimantic, Conn., Dec. 15, New Britain 16, Waterbury 17, Brooklyn, N. Y., 19-24, New York city 26-31.

ALMA HEARN: Sweet Water, Tenn., Dec. 13, Athens 14, 15, Cleveland 16, 17.

A BREEZY TIME (Edward J. Nugent, mgr.): Bordentown, N. J., Dec. 13, Freehold 14, Red Bank 15, Plainfield 16, Elizabeth 17, Brooklyn, N. Y., 19-24, Camden, N. J., 26-28, Chester, Pa., 29, Wilmington, Del., 30, 31.

AVENGER'S OATH (W. S. Beecher, mgr.): Birdsboro, Pa., Dec. 13, Hamburg 14, Schuylkill Haven 15, Minersville 16, 17.

A FAIR REBEL (Mallov and Lamb, mgrs.): Waltham, Mass., Dec. 13, Lowell 14, New Bedford 15, Newport, R. I., 16, Brockton, Mass., 17.

A BUSY DAY (Harry Crandall and Max Zoellner, mgrs.): Woonsocket, R. I., Dec. 13, Marlboro, Mass., 14, Bellows Falls, Vt., 15, Brattleboro 16, No. Adams, Mass., 17, Ballston, N. Y., 19, Amsterdam 20, Utica 21, Syracuse 22-24, Albany 26-28, Schenectady 29, Binghamton 30, Corning 31.

BARRY AND FAY (William Dunlevy, mgr.): Pittsburg, Pa., Dec. 12-17.

BOTTOM OF THE SEA (W. A. Brady, mgr.): St. Joseph, Mo., Dec. 13, Beatrice, Neb., 14, Lincoln 15, Council Bluffs, Ia., 16.

BLACK CROOK: New York city Sept. 4—indefinite.

BILL'S BOOT (Harry W. Williams, mgr.): San Francisco, Cal., Dec. 5-17.

BARBER AND PLOWMAN: Hastings, Mich., Dec. 12-17.

BLACK DETECTIVE (Daniel Shelby, mgr.): New Orleans, La., Dec. 11-17, Vicksburg, Miss., 19, Monroe, La., 20, Shreveport 21, Bonham, Tex., 22, Sherman 23, Dennison 24, Fort Worth 26, 27, Dallas 28, 29, Corsicana 30, Hillsboro 31.

BLUE JEANS (Rosenquest and Ahr, mgrs.): Brooklyn, N. Y., Dec. 12-17.

BABES IN THE WOOD: Boston, Mass., Nov. 7—indefinite.

BARREL OF MONEY (George H. Nicolai, mgr.): Dayton, O., Dec. 13, 14, Xenia 15, Washington C. H. 16, Circleville 17, Columbus 18-24.

BOSTON COMEDY (H. Price Webber, mgr.): Farmington, N. H., Dec. 13, 14, Rochester 15-21, St. John, N. B., 26-31.

BARONESS BLANC (John W. Hamilton, mgr.): Pittsburg, Pa., Dec. 12-17.

BY WITS OUTWITTED (John Collins, mgr.): Grand Rapids, Mich., Dec. 12-14, Battle Creek 15, Port Huron 16, Stratford, Ont., 17, Montreal, P. Q., 19-24, Ottawa, Ont., 26, 27, Brockville 28, Port Hope 30, Peterboro 31.

BARNES AND SUMNER COMEDY: Quincy, Ill., Dec. 12-17.

CHARLES FROHMAN'S COMEDIANS (Frank Murray, mgr.): Chicago, Ill., Nov. 21-Dec. 18, Milwaukee, Wis., 19-21, Salt Lake City, Utah, 26, 27, Ogden 28.

CHARLES B. HANFORD: Altoona, Pa., Dec. 13, Tyrone 14, Camden, N. J., 15-17.

CHARLES T. ELLIS (Archie Ellis, mgr.): Brooklyn, N. Y., Dec. 12-17.

CHARLES A. GARDNER (James R. Garey, act. mgr.): Cleveland, O., Dec. 12-17, Erie, Pa., 19, Meadville 20, Warren, O., 21, Akron 22, Canton 23, Youngstown 24, Philadelphia, Pa., 26-31.

CHARLES DICKSON (Incog. George W. Lederer, mgr.): Portland, Ore., Dec. 12-17, Marysville, Cal., 19, Sacramento 20, San Jose 22, Oakland 23-25, San Francisco 26-Jan. 7.

COUNTRY CIRCUS (No. 2, Jefferson, Klaw and Erlanger, mgrs.): Manchester, N. H., Dec. 12-14, Lawrence, Mass., 15-17, Lowell 19-24, Springfield 26-31.

COUNTY FAIR (Neil Burgess'. David Towers, mgr.): New York city Nov. 21—indefinite.

COUNTY FAIR (Marie Bates): Charleston, S. C., Dec. 13, 14, Savannah, Ga., 15, Jacksonville, Fla., 16, 17.

CORSE PAYTON: Sioux Falls, So. Dak., Dec. 12-18.

CLEMENCEAU CASE: Philadelphia, Pa., Dec. 12-24.

CLARA MORRIS (Edwin H. Price, mgr.): Los Angeles, Cal., Dec. 13, 14, San Bernardino 15, Riverside 16, San Diego 17, Fresno 19, Oakland 20, 21, Stockton 22, San Jose 23, Tacoma, Wash., 26-28.

CRUST OF SOCIETY: Boston, Mass., Dec. 12-24.

CHARLES A. LODER: Joliet, Ill., Dec. 15, Ottawa 16, Lincoln 17, St. Louis, Mo., 18-24.

CARRIE LOUIS (Howard Wall, mgr.): Brooklyn, N. Y., Dec. 12-17, Baltimore, Md., 19-24.

CASEY'S LUCK: Leroy, Ill., Dec. 13, Danville 14.

CHARITY BALL (Fred Dubois, acting mgr.): Kansas City, Mo., Dec. 12-17, St. Joseph 19, Atchison, Kans., 20, Leavenworth 21, Topeka 22, Fort Scott 23, Springfield, Mo., 24, Memphis, Tenn., 26-28, Vicksburg, Miss., 29, Natchez 30, Jackson 31.

CARROLL JOHNSON (Jack Lodge, mgr.): Lowell, Mass., Dec. 15, Northampton 16.

CAROLYN GAGE (Kent Thomas, mgr.): Burlington, Wis., Dec. 13, Stevens' Point 14, 15, Chippewa Falls 16, 17, Anoka, Minn., 19, St. Cloud 20, 21, Little Falls 22, 23, Brainerd 24, Moorehead 26, Crookston 27-29.

CURRENT CASH (Randall and Dickson, mgrs.): Detroit, Mich., Dec. 13, 14, Baltimore, Md., 19-24.

CLAY CLEMENT (George L. Smith, mgr.): Waco, Tex., Dec. 13, 14, Bryant 15, Houston 16, St. Charles, La., 17, New Orleans 18-24, Baton Rouge 26, 27, Natchez, Miss., 28, 29, Jackson 30.

CHUISKEEN LAWN (W. A. Edwards, mgr.): Philadelphia, Pa., Dec. 12-17, Providence, R. I., 19-24, Newark, N. J., 26-31.

DEVIL'S AUCTION (Charles H. Yale, mgr.): Ottumwa, Ia., Dec. 13, Burlington 14, Galesburg, Ill., 15, Peoria 16, Streator 17, Chicago 18-24.

DR. BILL (George W. Sammis, mgr.): Cincinnati, O., Dec. 12-17, Pittsburg, Pa., 19-24, Washington, D. C., 26-31.

DOWN THE SLOPE (W. E. Burton and Co., mgrs.): Philipsburg, Pa., Dec. 13, Williamsport 16, Centralia 19, Girardville 20, Hazleton 22, Danville 24, Shenandoah 28.

DEVIL'S MINE (Frank Smith, mgr.): Tarrytown, N. Y., Dec. 14, Albany 15-17.

DALY COMEDIANS: Hancock, N. Y., Dec. 13, 14, Oxford 15-17.

DEACON'S DAUGHTER: Baltimore, Md., Dec. 12-17, Jersey City, N. J., 19-24.

DANIEL SULLY (George Morris, mgr.): Creston, Ia., Dec. 13, Des Moines 14, 15, Ottumwa 16, Burlington 17, Galesburg, Ill., 19, Quincy 20, East St. Louis 21, Jacksonville 22, Springfield 23, Peoria 24, Streator 27, Aurora 28, Joliet 29, Grand Rapids, Mich., 30, 31.

DAD'S GIRL: New Hampton, Ia., Dec. 13, Charles City 14, Mason City 15, Osage 16, Waverly 17, Vinton 19, Marion 20, Cedar Rapids 21, Fort Madison 22, Ottumwa 23, Oskaloosa 24.

DANGER SIGNAL: Edward J. Abram, mgr.): Philadelphia, Pa., Dec. 12-17.

DE LANGE-RISING (Tangled Up, O. M. Remington, Mgr.): Wabash, Ind., Dec. 13, Logansport 14, Urbana, O., 15.

DANIEL A. KELLY: Nashville, Tenn., Dec. 12-17.

DENMAN THOMPSON (E. A. McFarland, mgr.): Brooklyn, E. D., Dec. 12-17.

DANGERS OF A GREAT CITY (Dore Davidson, mgr.): Erie, Pa., Dec. 13, Corry 14, Titusville 15, McKeesport 16, Johnstown 17, Greensburg 19, East Liverpool, O., 20, Canal Dover 21, Wheeling, W. Va., 22, Denison, O., 23, Newark 24, Columbus 25-31.

ENGLISH ROSE (Proctor and Turner, mgrs.): Hartford, Conn., Dec. 12, Springfield, Mass., 14, 15, Worcester 16, 17, Albany, N. Y., 26-28, Newark, N. J., 29-31.

EMMA WELLS: Hayesville, Ont., Dec. 13.

EVA MOUNTFORD (John M. Hickey, mgr.): Montreal, P. Q., Dec. 12-17.

EDWIN ARDEN (W. A. Edwards, mgr.): Chicago, Ill., Dec. 12-31.

E. H. SOTHERN (H. B. Warner, acting mgr.): Indianapolis, Ind., Dec. 13, 14.

EIGHT BELLS (Thomas R. Perry, acting mgr.): Jersey City, N. J., Dec. 12-17, Newark 19-24.

EFFIE ELLSLER (Will C. Ellsler, mgr.): St. Louis, Mo., Dec. 12-24, Chicago, Ill., 26-31.

E. S. WILLARD (A. M. Palmer, mgr.): New York city Nov. 21-Dec. 31.

EVANS AND HOEY (W. D. Mann, mgr.): Baltimore, Md., Dec. 12-17.

EDWIN FERRY (W. Farnum, mgr.): Coalton, O., Dec. 13, Greenfield 14, Hillsboro 15, Washington C. H., 16, Chillicothe 20, 21, Circleville 22, Lancaster 23.

FRIENDS (Arthur A. Hotto, acting mgr.): Baltimore, Md., Dec. 12-17, Minneapolis, Minn., 26-31.

FANTASMA (Hanlon's, Edwin Warner, mgr.): Cincinnati, O., Dec. 12-17.

FANNY DAVENPORT (Marcus Mayer, mgr.): Harlem, N. Y., Dec. 12-17, Albany 19-21, Syracuse 22-24, Rochester 26-28, Buffalo 29-31.

FROST AND FANSHAWE (F. H. Frost, mgr.): Simcoe, Ont., Dec. 13, St. Mary's 14, Mitchell 15, Seaforth 16, Goderich 17, Exeter 19, Forrest 20, Park Hill 21.

FANNY RICE (Geo. W. Purdy, mgr.): Pueblo, Col., Dec. 13, Salida 14, Leadville 15, Glenwood Springs 16, Grand Junction 17, San Francisco, Cal., 25-Jan. 7.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Mobile, Ala., Dec. 11, Pensacola, Fla., 14, Montgomery, Ala., 15, Troy 16, Eufania 17, Waycross, Ga., 19, Jacksonville, Fla., 20, Brunswick, Ga., 21, Savannah 22, Charleston, S. C., 23, 24, Fayetteville, N. C., 26, Goldsboro 27, Raleigh 28, Danville, Va., 29, Roanoke 30, Bristol, Tenn., 31.

FABIO ROMANI (Aiden Benedict, mgr.): Lewisburg, Pa., Dec. 13, Williamsburg 14, Lockhaven 15, Bellefonte 16, Tyrone 17.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): Meadville, Pa., Dec. 13, Franklin 14, New Castle 15, Warren, O., 16, Youngstown 17, Rochester, Pa., 19, Steubenville, O., 20, Wheeling, W. Va., 21, Bellaire, O., 22, Cambridge 23, Zanesville 24, Charleston, W. Va., 26, Parkersburg 27, Lancaster, O., 28, Chillicothe 29, Xenia 30, Dayton 31.

FAIRIES' WELL (W. H. Powers, mgr.): Wilkesbarre, Pa., Dec. 13, Danville 17.

FRANK MAYO: Des Moines, Ia., Dec. 13.

FACE TO FACE (James Phelan, mgr.): Little Rock, Ark., Dec. 13, 14, Nashville, Tenn., 15, 16, Clarksville 17, Memphis 19-21.

FRANK DANIELS (W. Freeman, mgr.): Savannah, Ga., Dec. 13, Augusta 14, Macon 15, Atlanta 16, 17, Birmingham, Ala., 19, 20, Pensacola, Fla., 21, Mobile, Ala., 22, New Orleans, La., 25-31.

FIRE PATROL (A. Y. Pearson, mgr.): Toledo, O., Dec. 12-17, Cleveland 26-31.

GEORGE C. STALEY (A Royal Pass, Harry Doel Parker, mgr.): Lynchburg, Va., Dec. 13, Petersburg 14, Norfolk 15, Richmond 16, 17, New York city 19-24, Philadelphia, Pa., 26-31.

GUS WILLIAMS (George W. June, mgr.): Chippewa Falls, Wis., Dec. 12, Eau Claire 14, Oshkosh 15, Appleton 16, Madison 17, Milwaukee 18-24, Chicago, Ill., 25, 26, Kankakee 27, Frankfort, Ind., 28, Elwood 29, Anderson 30.

GERMAN LILLIPUTIANS (Rosenfeld Brothers, mgrs.): Pittsburg, Pa., Dec. 12-17.

GLORIANA (Special, Charles Frohman, mgr.): Memphis, Tenn., Dec. 12-17.

GOOD OLD TIMES (Harry Bernard, mgr.): Wheeling, W. Va., Dec. 15-17, Connersville, Pa., 19, Cumberland, Md., 20, Baltimore, Md., 26-31.

GRAY AND STEPHENS (W. H. Stephens, mgr.): Indianapolis, Ind., Dec. 12-17, Louisville, Ky., 19-24, Cincinnati, O., 26-31.

GROSS BROTHERS: Mystic, Ia., Dec. 13, 14, Seymour 16, 17.

G. G. G. COMEDY (Gibney and Gordon, mgrs.): Bellaire, O., Dec. 12-17.

GRIMES' CELLAR DOOR (Burt I. Kendrick, mgr.): Grand Rapids, Mich., Dec. 12-17.

GLENDALOUGH (W. H. Powers, mgr.): Chicago, Ill., Dec. 12-17.

GRAHAM EARLE: West Lebanon, Ind., Dec. 12-17.

GO WON-GO MOHAWK: Baltimore, Md., Dec. 12-17.

GLORIANA: Utica, N. Y., Dec. 14.

HEATHCOTE AND GORDON: Topeka, Kans., Dec. 12-17, Atchison 19-24, Horton 26-28, Holton 29-31.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Holyoke, Mass., Dec. 13, Northampton 14, Ware 15, Waltham 16, Haverhill 17, Fall River 26, 27, Bristol, R. I., 28, Woonsocket 29, Mystic, Conn., 30, Westerly, R. I., 31.

HALLEN AND HART (James J. Brady, mgr.): Newark, N. J., Dec. 12-17, Philadelphia, Pa., 26-31.

HARVEST MOON (Harry Booker, mgr.): Syracuse, N. Y., Dec. 12-14, Rochester 15-17.

HELD IN SLAVERY (Walter N. Lawrence, mgr.): Johnstown, Pa., Dec. 13, Latrobe 14, Greensburg 15, Irwin 16, McKeesport 17, Brooklyn, N. Y., 19-24.

H. W. MARKHAM: Lebanon, Pa., Dec. 12-17, Frederick, Md., 19-24, York, Pa., 26-31.

HER FIDELITY (J. S. Berger, mgr.): Brooklyn, E. D., Dec. 12-17.

HARRY LACY: Roanoke, Va., Dec. 13, Lynchburg 14.

HETTIE BERNARD-CHASE (Charles W. Chase, mgr.): Albany, Ga., Dec. 13, Thomasville 14, Dawson 15, Montgomery, Ala., 16, 17, Selma 19, Talladega 20, Gadsden 21, Rome, Ga., 22, Atlanta 23, 24, Chattanooga, Tenn., 26, Cleveland 27, Knoxville 28, Asheville, N. C., 29, Spartanburg, S. C., 30, Laurens 31.

HART COMEDIANS: Conyers City, Ind., Dec. 13, Fairmount 14, Hartford City 15, Anderson 16, Tipton 17.

HENSHAW AND TEN BROECK (E. G. Stone, mgr.): Louisville, Ky., Dec. 12-17, Cincinnati, O., 19-24.

HOSS AND HOSS (W. G. Smythe, mgr.): Philadelphia, Pa., Dec. 12-17.

HOLDEN COMEDY: Purcell, Okla, Ter., Dec. 12-17, Arkansas City, Kans., 19-24, Winfield 26-31.

IDA VAN CORTLAND: Pontiac, Ill., Dec. 13, Port Huron 15, Mt. Clemens 16, Ann Arbor 17, Jackson 19-21, Hudson 23, Adrian 26, Marshall 27, Mason 28, Caro 31.

HOME IN THE GROUND (Hoyt and Thomas, mgrs.): Kalamazoo, Mich., Dec. 13, Elkhart, Ind., 14, Kankakee, Ill., 15, Dwight 16, Chicago 18-31.

IRISH LOYALTY (F. Hodgson, mgr.): Jersey City, N. J., Dec. 12-17, Hazelton, Pa., 20, Williamsport 21, Scranton 22, Wilkesbarre 24, Carbondale 24, Watertown, N. Y., 26, Binghamton 27.

IS MARRIAGE A FAILURE (J. W. Cowan, mgr.): Petersburg, Ill., Dec. 13, Danville 14.

IRISHMAN'S LUCK (W. H. Powers, mgr.): Forest City, Pa., Dec. 14, Oliphant 15, Susquehanna 16, Owego, N. Y., 17, Waverly 19, Bath 20, Avon 21, Mt. Morris 22, Cuba 23, Eldred, Pa., 24.

IRENE TAYLOR: Waterford, Pa., Dec. 12-17.

I. K. EMMET: New Haven, Conn., Dec. 13, Bridgeport 14, 15, Paterson, N. J., 16.

JOSEPH MURPHY (J. B. Corey, mgr.): Oshkosh, Wis., Dec. 13, Eau Claire 14, West Superior 15, Duluth, Minn., 16, 17.

JOHN T. KELLY (George M. Welty, mgr.): Milwaukee Wis., Dec. 11-17, Brooklyn, N. Y., 26-31.

J. D. BROWN THEATRE: Baraboo, Wis., Dec. 12-17, Portage 19-24, Beaver Dam 26-31.

JENNIE HOLMAN: Summit, Miss., Dec. 13-14, Canton 15-17, Jackson 19-24, Yazoo City 26-31.

JOSEPH JEFFERSON (C. B. Jefferson, mgr.): St. Louis, Mo., Dec. 12-17.

JOHN R. CUMPSON: Clearfield, Pa., Dec. 13, Houtzdale 14, Philipsburg 15, Altoona 17.

JANE (No. 1, Charles Frohman, mgr.): Chicago, Ill., Dec. 11-24, Philadelphia, Pa., 26-Jan. 21.

JUNIOR PARTNER (Charles Frohman, mgr.): Jackson, Mich., Dec. 13, Saginaw 14, Bay City 15, Fort Wayne, Ind., 16, Toledo, O., 17.

JEFFREYS LEWIS (Arthur C. Alston, mgr.): Fort Scott, Kans., Dec. 13, Joplin, Mo., 14, Springfield 15, 16, Memphis, Tenn., 19-21, Little Rock, Ark., 22, 24, Pine Bluff 26.

JAMES J. CORBETT (W. A. Brady, mgr.): Lynn, Mass., Dec. 13.

JAMES A. REILLY (James E. Orr, mgr.): Washington, D. C., Dec. 12-17.

JOSHUA SIMPKINS (Reno and Ford, mgrs.): Morristown, N. J., Dec. 14, Rahway 15, Somerville 16, Keyport 17, Long Branch 19, Mt. Vernon, N. Y., 20.

J. H. WALLICK (J. L. Ungerer, mgr.): Boston, Mass., Dec. 12-17, Montreal, P. Q., 19-24, Toronto, Ont., 26-31.

JULIA MARLOWE (Fred. Stinson, mgr.): Ogden, Utah, Dec. 14, Salt Lake City 15-17, Denver, Col., 19-24, Kansas City, Mo., 26-31.

JAMES T. POWERS (E. Rosenbaum, acting mgr.): San Francisco, Cal., Dec. 11-24, Oakland 26, San Jose 27, Sacramento 28, Salt Lake City, Utah, 30, 31.

JAMES O'NEILL (William F. Connor, mgr.): St. Paul, Minn., Dec. 12-17, Minneapolis 19-24, Milwaukee, Wis., 26-31.

JOSIE MILLS: St. Johns, N. B., Dec. 5-31.

JOHN DREW (Charles Frohman, mgr.): New York City Oct. 3—indefinite.

JOHN DILLON: Grand Forks, No. Dak., Dec. 11, Larimore 14, Devil's Lake 15, Fargo 17, Jamestown 19, Bismarck 20, Livingstone, Mont., 21, 22, Bozeman 23, Great Falls 26, 27.

JESSIE OLIVIER: New Hampton, Ia., Dec. 13, Charles City 14, Mason City 15, Osage 16.

JOHN AND DELLA PRINGLE: Neligh, Neb., Dec. 13, 14, Atkinson 15-17.

KITTIE RHOADES (W. R. Ward, mgr.): Norristown, Pa., Dec. 12-17, Wilmington, Del., 19-21, Tamaqua, Pa., 22, Ashland 23, Pottsville 24.

KIDNAPPED (W. C. Anderson, mgr.): Elgin, Ill., Dec. 13, Racine, Wis., 14, Madison 15, La Crosse 16, Eau Claire 17, St. Paul, Minn., 19-24.

KATIE EMMETT (Harry Williams, mgr.): Minneapolis, Minn., Dec. 12-17, Duluth 19, West Superior, Wis., 20, Eau Claire 21, Winona 22, La Crosse 23, Madison 24, Milwaukee 26-31.

KENTUCKY GIRL: Baltimore, Md., Dec. 12-17.

KATIE PUTNAM (E. B. Emery, mgr.): Chicago, Ill., Dec. 12-24.

KATHERINE ROBER: Phil. H. Irving, mgr.): Syracuse, N. Y., Dec. 13-17, Philadelphia, Pa., 19-24.

KNOTTY AFFAIR (John C. Rice, mgr.): Buffalo, N. Y., Dec. 13, 14, Salamanca 15, Binghamton 16, Utica 17, Watertown 19, Johnstown 20, Amsterdam 21, Troy 22, 23, Conoes 24.

KING COMEDY: Mt. Vernon, Ill., Dec. 12-17, No Harmony, Ind., 19-24, Mt. Carmel, Ill., 26-31.

KITTIE ARAYMAN (Claude Pelham, mgr.): Millville, Mass., Dec. 12-17, Norwood 19-21, Leominster 26-31.

KAJANSKA (Miller Bros., mgrs.): Ilion, N. Y., Dec. 13, Rome 14, Oneida 15.

KENDALL COMEDIANS: Pittsfield, Mass., Dec. 12, Westfield 14, Fitchburg 16, Amherst 17.

LIMITED MAIL (Elmer E. Vance, mgr.): Pittston, Pa., Dec. 13, Wilkesbarre, 14, Hazleton 15, Easton 16, Reading 17, Philadelphia 19-24, Boston, Mass., 26-31.

LOST PARADISE (Charles Frohman, mgr.): Buffalo, N. Y., Dec. 12-17, Rochester 19-24, Syracuse 26-28, Troy 29-31.

LEWIS MORRISON (Edward J. Abram, mgr.): Brunswick, Ga., Dec. 13, Savannah 14, Augusta 15, Charleston, S. C., 16, 17, Danville, Va., 19, Roanoke 20, Lynchburg 21, Petersburg 22, Richmond 23, 24, Harlem, N. Y., 26-31.

LOUISE HAMILTON: Port Jervis, N. Y., Dec. 12-17.

LARRY THE LORD (Harry Greenwall, mgr.): Atlanta, Ga., Dec. 13, Chattanooga, Tenn., 14, Knoxville 15, Roanoke, Va., 16, Lynchburg 17.

LIZZIE EVANS: Knoxville, Tenn., Dec. 13, Asheville, N. C., 15, Spartanburg, S. C., 16, Greenville 17, Columbia 19, Sumter 20, Wilmington, N. C., 21, Goldsboro 22, Fayetteville 23, Raleigh 24.

LYCEUM THEATRE (Frohman's): New York city, Nov. 25—indefinite.

LEONZO BROS.: New Orleans, La., Dec. 12-24.

LITTLE TRIXIE (Fred Robbins, mgr.): Bradcock, Pa., Dec. 26, Tarentum 27, Butler 29, Mt. Pleasant 22, Uniontown 23.

LITTLE TIPPETT (Duncan B. Harrison, mgr.): New York city Nov. 7—indefinite.

LILLIAN LEWIS (Lawrence Marston, mgr.): Paterson, N. J., Dec. 13.

LORD ROONEY (James Fort, mgr.): Greensburg, Pa., Dec. 13, Altoona 14, Huntington 15, Franklin 16, Lancaster 17, New York city 19-24, Cohoes, N. Y., 26, Saratoga 27, Mechanicsville 28, Syracuse 29-31.

LITTLE NUGGET: Baltimore, Md., Dec. 12-17.

LONDON THEATRE (A. B. Scoville, mgr.): Salisbury, Mo., Dec. 13, 14, Higbee 19-21.

LILLIAN TUCKER (Charles C. Vaught, mgr.): St. Thomas, Ont., Dec. 12-17, Simcoe 19-24.

LOST IN NEW YORK: Pittsburg, Pa., Dec. 12-17, Washington, D. C., 18-24.

LYCEUM THEATRE (Sharpley's): Newport, Ark., Dec. 12-17.

LITTLE GOLDIE (George T. Bradon, mgr.): Mahanoy City, Pa., Dec. 13, Shenandoah 14, Lansford 15, Tamaqua 16, Manch Chunk 17, Plymouth 19, Forest City 20, Carbondale 21, Honesdale 22, Port Jervis, N. Y., 23, Matteawan 24, Brooklyn 26-31.

MAVOLA-MASON COMEDY (Wesley Sisson, mgr.): Columbus, O., Dec. 13, 14, Springfield 15, Dayton 16, 17.

MAUDE ATKINSON (C. W. Hassett, mgr.): New Orleans, La., Dec. 11-17.

MIDNIGHT SPECIAL (Reist and Ballauf, mgr.): New York city Dec. 12-17.

MCCARTHY'S MISHAPS (Charles E. Rice, mgr.): Danville, Ill., Dec. 13, Crawfordsville, Ind., 14, Lafayette 15, Logansport 16, Fort Wayne 17, Chicago, Ill., 18-Jan. 7.

MIDNIGHT CALL: Brooklyn, E. D., Dec. 12-17.

MILTON NOBLES (J. Duke Murray, mgr.): Houston, Tex., Dec. 13, Corsicana 14, Dallas 15, Fort Worth 16, Tyler 17, Hot Springs, Ark., 19, Little Rock 20, 21, Memphis, Tenn., 22-24.

MLLE. RHEA (W. T. Loudon, mgr.): Springfield, O., Dec. 15.

MAVOURNEEN (Aug. Piton, mgr.): Duluth, Minn., Dec. 13, 14, Winona 15, Milwaukee, Wis., 16-18, Toledo, O., 20.

MERRY COBBLER (Bertram and Willard, mgrs.): Clearfield, Pa., Dec. 13, Houtzdale 14, Philipsburg 15, Altoona 17, Somerset 19, Ligonier 20, Johnstown 22, Jeannette 23, Hollidaysburg 24, Tyrone 26, Indiana 27, Scottdale 28, Mt. Pleasant 29, Connellsville 30, Uniontown 31.

MIDNIGHT ALARM (Charles H. Young, mgr.): Brooklyn, N. Y., Dec. 12-17.

MIDNIGHT FROLIC (H. L. Howard, mgr.): Hempstead, Tex., Dec. 13, Bearne 14.

MISS HELYETT (E. D. Price, acting mgr.): Boston, Mass., Dec. 12-24.

MR. WILKINSON'S WIDOWS (Charles Frohman, mgr.): Washington, D. C., Dec. 12-17.

MAY HENDERSON: Allegan, Mich., Dec. 13, 14, Holland 15-17.

MME. JANAUSCHEK (Frank V. Hawley, mgr.): No. Adams, Mass., Dec. 13, Greenfield 14, Winsted, Conn., 15, Hartford 16, Danbury 17, Waterbury 19, Birmingham 20, Bridgeport 21, New Haven 22, Middletown 23, New London 24.

MAY BRETONNE (Geo. W. Hamler, mgr.): Huntington, Ind., Dec. 12-17.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Brooklyn, N. Y., Dec. 12-17, Reading, Pa., 19, Allentown 20, Wilkesbarre 21, 22, Scranton 23, 24.

MINNIE LESTER (Geo. E. Mitchell, mgr.): Girardville, Pa., Dec. 12-17.

MCFADDEN'S ELOPEMENT: Ishpeming, Mich., Dec. 14, Escanaba 15, Iron Mountain 16, Crystal Falls 17.

MME. MODJESKA (Frank L. Perley, mgr.): Chicago, Ill., Dec. 5-17, West Superior, Wis., 26, Duluth, Minn., 27, 28, Winona 29, La Crosse, Wis., 30, Eau Claire 31.

MEN AND WOMEN (Charles Frohman, mgr.): Cincinnati, O., Dec. 12-17.

MERRY TIME (J. M. Ward, mgr.): Chicago, Ill., Dec. 18-24, Englewood 25, 26.

MOONSHINER: Chester, S. C., Dec. 13, Columbia 14, Orangeburg 15, Newberry 16, Laurens 17, Greenville 18, 19, Anderson 20, Elberton, Ga., 21, Athens 22, Griffin 23, Atlanta 24-26.

MRS. POTTER-KYRLE BELLEW (John Stetson, mgr.): New York city Dec. 12—indefinite.

MAUDE HILLMAN (W. G. Snelling, mgr.): Pulaski, N. Y., Dec. 12-14, Camden 15-17, Baldwinsville 19-21, Seneca Falls 22-24, Geneva 26-28, Watkins 29-31.

MR. POTTER OF TEXAS (J. H. Robb, mgr.): Poughkeepsie, N. Y., Dec. 14, Hoboken, N. J., 15-17, Elizabeth 19, Plainfield 20, Trenton 21, Burlington 22, Camden 23, 24, Wilmington, Del., 26.

MORA-WILLIAMS (Fred. Williams, mgr.): Fall River, Mass., Dec. 12-18, Danbury, Conn., 19-24, Birmingham 26-31.

MADELINE MERLE (Fred. Schwartz, mgr.): Racine, Ill., Wis., Dec. 13, Janesville 14, Beloit 15, Rockford, Ill., 16, Elgin 17, Ottawa 19, Kewanee 20, Danville 21, Bloomington 22, Pekin 23, Springfield 24, Quincy 26, Keokuk, Ia., 27, Burlington 28, Davenport 29, Clinton 30, Dubuque 31.

MASTER AND MAN (C. D. McCall, mgr.): St. Paul, Minn., Dec. 12-17, Minneapolis 19-24.

MR. AND MRS. ROBERT WAYNE (Howard Wall, mgr.): Buchanan, Mich., Dec. 12-17, Lansing 19-21, Kalamazoo 26-31.

MAGIC HUBERT THOMAS (Gus. Frohman, mgr.): Bucyrus, O., Dec. 13, Upper Sandusky 14, Fostoria 15, Findlay 16, Bowling Green 17.

MR. POTTER OF TEXAS (McVicker and Robb, mgrs.): Columbus, Ga., Dec. 13, Birmingham, Ala., 14, Pensacola, Fla., 15, Mobile, Ala., 16, 17, New Orleans, La., 19-24.

NEW MONTE CRISTO (Fred. Felton, mgr.): Waterloo, Ia., Dec. 12, Vinton 14, Iowa City 15, Clinton 16, Fulton, Ill., 17, Davenport, Ia., 18, Muscatine 19, Washington 20, Newton 21.

NOSS JOLLITY (H. Noss, mgr.): Johnson City, Tenn., Dec. 14, Greenville 14, Morristown 15, Asheville, N. C., 16, Athens, Ga., 19, Gainesville 20, Newnan 21, West Point 22, Opelika, Ala., 24, Montgomery 26, Troy 27, Dothan 28, Ozark 29, Eufaula 30.

NORA MACHREE (Sidney R. Ellis, mgr.): Kansas City, Mo., Dec. 11-17, St. Joseph 19, Lincoln, Neb., 20, Fremont 21, Omaha 22-24, Council Bluffs, Ia., 25, Des Moines 26, Marshalltown 27, Davenport 28, Dubuque 29, Rockford, Ill., 30, Madison, Wis., 31.

NAT C. GOODWIN (George J. Appleton, mgr.): New York city Nov. 7-Dec. 24.

NOBE: Chicago, Ill., Dec. 5-17.

NEW YORK DAY BY DAY (Charles D. Melville, mgr.): Kenton, O., Dec. 13, No. Baltimore 14.

NATURAL GAS (Sam P. Cox, mgr.): St. Louis, Mo., Dec. 11-17.

NELLIE MCHENRY (A. J. Spencer, mgr.): Marion, Ind., Dec. 12, Fort Wayne 14, Lima, O., 15, Middletown 16, Hamilton 17, Cincinnati 19-24.

NUTMEG MATCH (Sol. Litt, acting mgr.): Reading, Pa., Dec. 13, Trenton, N. J., 14, Lancaster, Pa., 15, Altoona 16, Johnstown 17, Cincinnati, O., 19-21.

NEWTON BEERS: Elmira, N. Y., Dec. 14.

NORTHERN LIGHTS: Crookston, Minn., Dec. 12-17.

N. S. WOOD (W. A. Edwards, mgr.): Cincinnati, O., Dec. 12-17, Chicago, Ill., 25-31.

OLIVER BYRON (J. P. Johnson, mgr.): Boston, Mass., Dec. 12-17, Jersey City, N. J., 26-31.

ONE OF THE BRAVEST: Boston, Mass., Dec. 12-17.

ONLY A PAUPER (George H. Heiser, mgr.): Richmond, Ind., Dec. 13, Elwood 14, Kokomo 15, So. Bend 16, 17, Kenosha, Wis., 17, Milwaukee 18-20, Fond du Lac 21, Racine 22, Pullman, Ill., 23.

OLD FARMER STEBBINS: Joplin, Mo., Dec. 26.

OUR IRIS H. VISITORS (W. J. Benedict, mgr.): Fond du Lac, Wis., Dec. 13, Kenosha 14, Elgin,

PAULINE HALL ✻ PURITANIA

Under the direction of GEORGE B. McLELLAN.

Henderson, Ky., 26, Owensboro 27, Bowling Green 28, New Albany, Ind., 29, Frankfort, Ky., 31, Lexington 31, Paris 1, Maysville 2.

SHE COULDN'T MARRY THREE (Lillian Kennedy, C. Hammerdecker, mgr.): Bridgeport, Conn., Dec. 23, 24, Birmingham 25, Springfield, Mass., 26, Hartford, Conn., 27, Stamford 29, Norwalk 30, Norwich 31, Holyoke, Mass., 1, Northampton 2, Webster 28, Waltham 29, New Bedford 30.

SOL. SMITH RUSSELL (Fred G. Berger, mgr.): Detroit, Mich., Dec. 12-17, Milwaukee, Wis., 25-31.

SPIDER AND THE FLY (Western, Josh E. Ogden, acting mgr.): Rockford, Ill., Dec 2, Dubuque, Ia., 19, Clinton 15, Cedar Rapids 16, Marshalltown 17, Oskaloosa 19, Ottumwa 20, Keokuk 21, Burlington 22, Muscatine 23, Rock Island, Ill., 25, Davenport, Ia., 26, Galesburg, Ill., 26, Clinton 27, Jacksonville 28, Bloomington 29, Peoria, 30, Racine, Wis., 31.

SPHERIA (Barry Kennedy, mgr.) Louisville, Ky., Dec. 12-17, Frankfort 19, Lexington 20, Middletown, O., 21, Union City 22, Lima 23, Findlay 24, Detroit, Mich., 26-31.

SOCIETY FAD (John H. Russell, mgr.): New York city Dec. 5-22.

STRUGGLE OF LIFE (Walter Sanford, mgr.): Toronto, Ont., Dec. 12-17, Rochester, N. Y., 19-24, Buffalo 26-31.

SPOONER DRAMATIC (F. E. Spooner, mgr.): Marysville, Mo., Dec. 12-17, Trenton 19-24, Chillicothe 26-31.

STILL ALARM (Joseph Arthur, mgr.): Chicago, Ill., Dec. 11-17.

SPIDER AND THE FLY (Eastern, M. B. Leavitt, mgr.): Lincoln, Neb., Dec. 23, Sioux City, Ia., 24, 25, Omaha, Neb., 26-28, Des Moines, Ia., 29, Iowa City 30, Davenport 31.

SOUTH BEFORE THE WAR: Cleveland, O., Dec. 12-17.

SILVER KING—HASWIN (S. W. Coombs, mgr.): New York city Dec. 12-24, Richmond, Va., 26-28, Norfolk 29, Hampton 30, Petersburg 31.

SHADOWS OF A GREAT CITY (Jefferson, Klaw and Erlanger, mgrs.): Brooklyn, N. Y., Dec. 12-17.

SUPERBA (Edwin Warner, mgr.): Philadelphia, Pa., Dec. 12-17, New York city 26-Jan. 7.

STUART ROBSON (W. R. Hayden, mgr.): St. Louis, Mo., Dec. 11-17.

SPOONER COMEDY (B. S. Spooner, mgr.): Wellington, Kans., Dec. 12-17, Winfield 19-24.

SIDE TRACKED (Walters and Rawson, mgrs.) Dixon, Ill., Dec. 13, DeKalb 24, Rochester 25, Sterling 26, Mendotta 27.

SKIPPED BY THE LIGHT OF THE MOON (Fowler and Warmington, mgrs.): Dodge City, Kans., Dec. 14, Hutchinson 14, Wichita 15, Topeka 16, Leavenworth 17, Omaha, Neb., 18-21.

SI PLUNKARD: Iowa Falls, Ia., Dec. 23, Webster City 24, Jefferson 26, Boone 27.

ST. FELIX SISTERS: Key West, Fla., Dec. 12-17, Tampa 19, Leesburg 20, Ocala 21, Gainesville, 22, Lake City 23, Brunswick, Ga., 24.

THOMAS W. KEENE (W. F. Dickson, mgr.): Springfield, Mo., Dec. 13, 14, Memphis, Tenn., 15-21, Nashville 22-24, Louisville, Ky., 26-28.

THE OPERATOR (Twin Stars, T. W. Dinkins, mgr.): Camden, N. J., Dec. 12-14, Philadelphia, Pa., 19-24, Brooklyn, N. Y., 26-31.

TRIP TO CHINATOWN: New York city—indefinite.

TEXAS STEER (Hoyt and Thomas, mgrs.): Columbus, O., Dec. 12-14.

THE HUSTLER (William T. Keough, mgr.): St. Louis, Mo., Dec. 11-17, Cincinnati, O., 19-24, Louisville, Ky., 26-31.

THE VOODOO (Gus Bothner, mgr.): Chicago, Ill., Dec. 11-17, St. Louis, Mo., 18-24, East St. Louis, Ill., 25, Alton 26, Springfield 27, Peoria 28, Galesburg 29, Streator 30.

THE SCOUT (A. Y. Pearson, mgr.): New York city Dec. 12-17.

THATCHER'S TUXEDO (Henry J. Savers, mgr.): Lowell, Mass., Dec. 13, Waltham 14, Salem 15, Lynn 16, 17, Attleboro 19, Brockton 20, New Bedford 21.

THE FORESTERS (Arthur Rehan, mgr.): Toronto, Ont., Dec. 12-17.

TWO SISTERS (George W. Ryer, mgr.): Lockport, N. Y., Dec. 12, Albion 14, Niagara Falls 15, Batavia 16, Dunkirk 17, Buffalo, 18-24, Louisville, Ky., 26-31.

TESHANT BROS.: Durant, Miss., Dec. 23, Kosciusko 24, Starkville 25, West Point 26, 27.

TWO THIEVES: Rouse's Point, N. Y., Dec. 13, Swanton, Vt., 14, Montpelier 15, Barre 16, Woodville, N. H., 17.

THAT SPANIARD: Neodoska, Kans., Dec. 13, Columbus 14, 15, Joplin, Mo., 17, Webb City 19, 20, Lemars, Ia., 21, Nevada, Mo., 22, Butler 23, 24, Holden 26-28, Warrensburg 29, 31.

TONY FARRELL: Boston, Mass., Dec. 12-17.

TRIP TO CHINATOWN (No. 2, Hoyt and Thomas, mgrs.): Terre Haute, Ind., Dec. 15.

THERESA NEWCOMB (T. J. Jackson, mgr.): St. Louis, Mo., Dec. 12-19.

THE STOWAWAY (Litt and Davis, mgrs.): Chicago, Ill., Dec. 11-24, St. Louis, Mo., 26-31.

THE ESSEX (Litt and Davis, mgrs.): New York city, Dec. 5-24, Washington, D. C., 26-31.

THE WORLD AGAINST HER (Sam B. Villa, mgr.): Buffalo, N. Y., Dec. 12-17, Detroit, Mich. 19-24.

TWO OLD CRONIES (Wills'): Salina, O., Dec 24.

THE SOUDAN (Jefferson, Klaw and Erlanger, mgrs.): New York city Dec. 12-17.

THE KID (Frank Maeder, mgr.): Fort Worth, Tex., Dec. 13, Waco 14, Bryan 15, Austin 16, 17.

TRIP TO TURKEY (Joel Maras, mgr.): Hagerstown, Md., Dec. 24, Staunton, Va., 24, Charlottesville 25.

THE GREY MARE (George C. Bowers, acting mgr.): Madison, Wis., Dec. 23, Beloit 24, Rockford, Ill., 25, Elgin 26, Aurora 27, 28, Decatur 29.

THE VENDETTA (W. Varney, mgr.) Troy, N. Y., Dec. 12, 13, Albany 14, 15, Cohoes 27, Boston, Mass., 19-24, Hoboken, N. J., 26-28, Middletown, N. Y., 29, Trenton, N. J., 30-31.

THE DAZZLER (George H. Murray, mgr.): Pittsburg, Pa., Dec. 12-17, McKeesport 19, Parkersburg, W. Va., 21, Charleston 22, Huntington 23, Lexington 24, Cincinnati, O., 26-31.

THOMAS E. SHEA (Ralph A Ward, mgr.): Pottsville, Pa., Dec. 13, 14, Trenton, N. J., 15, 16, Philadelphia, Pa., 19-24, Baltimore, Md., 26-31.

THE DAGO (F. O. Singer, mgr.): Chicago, Ill., Dec. 11-17, Grand Rapids, Mich., 19-24.

UNCLE ISAAC (Owen Ferree, mgr.): Mansfield, O., Dec. 23, Bucyrus 24, Ada 25, Fostoria 26, Findlay 27.

UNCLE JOSH SPRUCEBY (D B. Lewis, mgr.): Leavenworth, Kans., Dec. 13, Atchison 14, St. Joseph, Mo., 15, Lincoln, Neb., 16, 17.

ULLIE AKERSTROM (Gus Bernard, mgr.): Warren, O., Dec. 12, Youngstown 13, Butler, Pa., 25, Connellsville 26, Uniontown 27, Kittanning 29, Titusville 29, Corry 30, Jamestown, N. Y., 31, Elmira 23, Binghamton 24, Worcester, Mass., 26-31.

UNDER THE LION'S PAW (George B Peck, mgr.): Cincinnati, O., Dec. 11-17, Cleveland 19-24.

UNCLE TOM'S CABIN (Davis'): So. Bend, Ind., Dec. 14, La Porte 15, Michigan City 16, Joliet, Ill., 17.

UNCLE TOM'S CABIN (Stetson's): Chester, Pa., Dec. 13, Columbia 14, Hanover 15, York 16, Harrisburg 17.

UNCLE HIRAM (Harry Hardy, mgr.): Milwaukee, Wis., Dec. 12-14, Aurora, Ill., 15, Streator 16, Galesburg 17, Bloomington 19, Peoria 20.

UNDERGROUND: Brooklyn, N. Y., Dec. 12-19.

UNCLE TOM'S CABIN (Sutton's): Helena, Mont., Dec. 23, 24, Marysville 25, Missoula 27, Spokane Falls, Wash., 29.

UNCLE TOM'S CABIN (Pfaff and Goodman, mgrs.): Bethel, Me., Dec. 23, Gorham, N. H., 24, Berlin Falls 25, Lancaster 26, St. Johnsbury, Vt., 27.

W. H. CRANE (Joseph Brooks, mgr.): Washington, D. C., Dec. 12-17.

WADE-LEROYLE (F. P. Prescott, mgr.): Kimball, So. Dak., Dec. 22-24, Plankinton 25-27, Armour 27-29, Scotland 29-24, Yankton 26-28, Hawarden, Ia., 29-31.

WILSON BARRETT: Philadelphia, Pa., Dec. 12-17, Toronto, Ont., 19-24.

WALKER WHITESIDE (W. F. Henderson, mgr.): Sedalia, Mo., Dec. 13, 14, Carthage 15, Joplin 16.

WAIT TILL THE CLOUDS ROLL BY (W. W. Downing, mgr.): Tallahassee, Fla., Dec. 13, Thomasville, Ga., 14, Pensacola, Fla., 15, Mobile, Ala., 16, 17, New Orleans, La., 18-24.

WIFE FOR A WIFE (T. H. Winnett, mgr.): New Haven, Conn., Dec. 13, 14.

WHITE SLAVE (Harry Kennedy, mgr.): Chicago, Ill., Dec. 4-17, Indianapolis, Ind., 26-27.

WESTON COMEDIANS: Appleton, Wis., Dec. 12-17.

WILFRED CLARKE: Winnsboro, S. C., Dec. 13, Salisbury, N. C., 24, Winston 25, Danville, Va., 26, Orange 27.

WARDE-JAMES (Robert Brower, mgr.): Cleveland, O., Dec. 12-17, Philadelphia, Pa., 19-24.

WAITE COMEDY: Bridgeton, N. J., Dec. 12-17, Norristown, Pa., 26-31.

WORLD (J. Z. Little, mgr.): Selma, Ala., Dec. 13, Anniston 14, Birmingham 15, Meridian, Miss., 16, Jackson 17, Monroe, La., 19, Ruston 20, Jefferson, Tex., 21, Pine Bluff, Ark., 22, Little Rock 26, Hot Springs 27.

WAIFS OF NEW YORK (Harry Williams, mgr.): Columbia, Pa., Dec. 13, Lancaster 14, Chester 15, West Chester 16, Wilmington, Del., 17.

VON YOSSOS (John Hogarty, mgr.): Chicago, Ill., Dec. 4-18, La Crosse, Wis., 19, Winona, Minn., 21, St. Paul 25-31.

ZEB THE CLODHOPPER (Young and Kauffman, mgrs.): Chicago, Ill., Dec. 11-18, Anderson, Ind., 19, Kokomo 20, Marion 21, Richmond 22, Elwood 23, Muncie 24, Rushville 25, Greenburg 26, Shelbyville 27, Columbus 28, Madison 29, Aurora 31.

OPERA AND CONCERT.

BOSTONIAN OPERA (Charles W. Hamilton, mgr.): New York city Nov. 7-Dec 24.

BOSTON COMIC OPERA (Rich and Van Asten, mgrs.): Newark, O., Dec. 13, Lancaster 14, Circleville 15, Chillicothe 16, Washington C. H., 17, Urbana 19, Sidney 20, Kenton 21, Bowling Green 22, Fostoria 23, No. Baltimore 24.

CALHOUN OPERA: Philipsburg, Mont., Dec. 13, Granite 24, Helena 25-27, Missoula 29, 30, Walla Walla, Wash., 22-24, Pendleton, Ore., 26, Moscow 27, Colfax 28, Spokane Falls 29-31.

COBURN OPERA BURLESQUE (Jennie Kimball, mgr.): Texarkana, Ark., Dec. 13, Pine Bluff 14, Hot Springs 15, Little Rock 16, 17, Fort Smith 19, Joplin, Mo., 20, Parsons, Kans., 21, Fort Scott 22, Emporia 23, Topeka 24, Kansas City, Mo., 25-31.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Montreal, P. Q., Dec. 12-17.

DIGBY BELL OPERA (Thomas Prior, mgr.): Louisville, Ky., Dec. 12-14, Indianapolis, Ind., 15-17, Chicago, Ill., 19-31.

EGBERT-BECK CONCERT (Len B. Sloss, mgr.): Elgin, Tex., Dec. 13, Bastrop 14, La Grange 15, Columbus 16, Schulenberg 17, Flatonia 19.

FRANCIS WILSON'S COMIC OPERA (A. H. Canby, mgr.): Philadelphia, Pa., Dec. 5-17.

FENCING MASTER (J. M. Hill, mgr.): New York city Nov. 14—indefinite.

GEO. A. BAKER OPERA: St. John, N. B., Dec. 12-24, Portland, Me., 26-Jan. 7.

HENRY MAPLESON OPERA: Wilkesbarre, Pa., Dec. 13, Scranton 14, Harrisburg 15, Wheeling, W. Va., 16, 17, Louisville, Ky., 19-21, Birmingham, Ala., 22, 23.

HENRY E. DIXEY (Harry Askin, mgr.): Cincinnati, O., Dec. 12-17.

LOTUS GLEE CLUB: Milton, Pa., Dec. 13, Wilkesbarre 14.

LILLIAN RUSSELL OPERA (T. Henry French, mgr.): Philadelphia, Pa., Dec. 12-24, New York city 26—indefinite.

MCGIBNEY FAMILY: Williamsport, Pa., Dec. 16, Bellefonte 17, Indiana 19, Tarentum 20, Sharpsburg 22, Washington 23.

NASHVILLE STUDENTS (Wright's): Keoka, Ia., Dec. 13, Wellman 14, Riverside 15.

OLIVE MUSIC CONCERT (R. E. Johnson, mgr.): Newburyport, Mass., Dec. 13, Orange 14, Southbridge 15, 16, Lawrence 17.

PAULINE HALL OPERA (George B. McLellan, mgr.): Louisville, Ky., Dec. 13, 14, Columbus, O., 15-17, Chicago, Ill., Dec. 19-Jan. 14.

ROBIN HOOD OPERA (Barnabee, Karl and McDonald, mgrs.): Louisville, Ky., Dec. 12-14, Lexington 15, St. Louis, Mo., 19-24.

TAR AND TARTAR (C. B. Mullaly, mgr.): Fort Wayne, Ind., Dec. 13, Lafayette 24, Decatur, Ill., 25, Bloomington 26, Springfield 27, Kansas City, Mo., 19-24, St. Louis 25-31.

TENNESSEE WARBLERS (Pugsley Brothers, mgrs.): Wilmington, Del., Dec. 13, Philadelphia, Pa., 14-26, Trenton, N. J., 27, 28.

THALBERG CONCERT: Carlisle, Pa., Dec. 13, Lewisburg 14, Wilkesbarre 15, Scranton 16, Wilkesbarre 18, Pittston 19, Nanticoke 20, Plymouth 21.

THE ISLE OF CHAMPAGNE (Charles MacGeachy, mgr.): New York city Dec. 20—indefinite.

WILBUR OPERA: Columbus, O., Dec. 12-17.

WOLTER EMERSON CONCERT (Spencer Apollonis, mgr.): Kent, O., Dec. 13, Buffalo, N. Y., 14, Clifton Springs 15, Geneva 16, 17, Plattsburg 19, Malone 20, Watertown 21, Rochester 22, Batavia 23, Mt. Morris 24, Dansville 26, Hornellsville 27, Utica 28, Waverly 31.

VARIETY AND BURLESQUE.

BOSTON NOVELTY (A. H. Hart, mgr.): Louisville, Ky., Dec. 12-17.

CITY SPORTS BURLESQUE: Paterson, N. J., Dec. 12-17.

CITY CLUB BURLESQUE (T. E. Miaco, mgr.): Newark, N. J., Dec. 12-17.

CREOLE BURLESQUE (Sam. T. Jack, mgr.): Cincinnati, O., Dec. 11-17, Indianapolis, Ind., 19-24, Louisville, Ky., 26-31.

FAY FOSTER BURLESQUE: Pitchburg Mass., Dec. 13, Nashua, N. H., 14, Dover 15, Gloucester, Mass., 16, Fitchburg 17, Lawrence 19, Haverhill 20, Amesbury 21, Lynn 22, New Britain, Conn., 23, Chester, Pa., 24, Washington, D. C., 26-31.

FRENCH FOLLY BURLESQUE (R. Manchester, mgr.): Pittsburg, Pa., Dec. 12-17, Philadelphia 19-24, Brooklyn, N. Y., 26-31.

GUS HILL'S NEW YORK STARS (Gus Hill, mgr.): Philadelphia, Pa., Dec. 5-17, New York city 19-31.

GEORGE DIXON SPECIALTY: New Haven, Conn., Dec. 13, 14, Worcester, Mass., 15-17.

GUS HILL NOVELTIES: Rochester, N. Y., Dec. 11-17, Brooklyn 19-24, New York city 26-31.

GEORGE SIMS: Cadiz, O., Dec. 13.

HOWARD ATHENÆUM (John D. Hopkins, mgr.): Detroit, Mich., Dec. 12-17, Toledo, O., 19-24, Chicago, Ill., 26-31.

HARRY WILLIAMS' OWN (Harry W. Williams, mgr.): Baltimore, Md., Dec. 12-17.

HYDE COMEDIANS (Hyde and Behman's): Milwaukee, Wis., Dec. 12-17.

IRWIN BROTHERS SPECIALTY: Philadelphia, Pa., Dec. 12-17.

LONDON SPORTS (E. F. Rush, mgr.): Boston, Mass., Dec. 12-17, Albany, N. Y., 19-24.

LENTON'S VAUDEVILLE: Grand Rapids, Mich., Dec. 12-17.

LESTER AND WILLIAMS BURLESQUE: Chicago, Ill., Dec. 4-17.

MAY HOWARD BURLESQUE (T. E. Miaco, mgr.): St. Louis, Mo., Dec. 11-17.

MAY RUSSELL BURLESQUE: Providence, R. I., Dec. 12-17, New York city 19-24, New Haven, Conn., 26-28, Springfield, Mass., 29-31.

M. HENRY'S ENGLISH SWELLS (McHenry and McGuire, mgrs.): Albany, N. Y., Dec. 12-17, Hudson 19, Watervan 20, New Britain, Conn., 22, Willimantic 23, Meriden 24, Brooklyn 26-31.

NIGHT OWLS BURLESQUE (Robt. Manchester, mgr.): New York city Dec. 5-17, Philadelphia, Pa., 19-24, Baltimore, Md., 26-31.

PARISIAN FOLLY BURLESQUE (C. W Williams, mgr.): New York city Dec. 12-24.

PARIS GAIETY GIRLS: Troy, N. Y., Dec. 12-17.

REILLY AND WOODS: Buffalo, N. Y., Dec. 12-17, Cleveland, O., 19-24.

ROSE HILL FOLLY (Rice and Barton, mgrs.): Brooklyn, E. D., Dec. 12-17.

RENTZ-SANTLEY BURLESQUE (Abe Leavitt, mgr.): Chicago, Ill., Dec. 11-17, Janesville, Wis., 19, Rockford, Ill., 20, Aurora 21, Elgin 22, Joliet 23, Alton 24, St. Louis, Mo., 26-31.

ROSE BANKS FOLLY: Pine Bluff, Ark., Dec. 13, Camden 14, Prescott 16, Hope 17.

SAM DEVERE: Washington, D. C., Dec. 12-17, Baltimore, Md., 19-24, New York city, 26-Jan. 7.

TONY PASTOR: New York city Oct. 31—indefinite.

TRANS-OCEANIC SPECIALTY (John D. Hopkins, mgr.): Brooklyn, E. D., Dec. 12-17, Newark, N. J., 19-24, Philadelphia, Pa., 26-31.

VICTOR'S VAUDEVILLE: New York city Dec. 5-17, Boston, Mass., 19-24.

WEBER AND FIELDS VARIETY: (C. F. Cromwell, mgr.): Brooklyn, N. Y., Dec. 12-17, New York city 19-24, Newark, N. J., 26-31.

MINSTRELS.

AL. G. FIELD (John Vogel, act. mgr.): Rome, Ga., Dec. 13, Atlanta 14, 15, Macon 16, Columbus 17, Americus 19, Thomasville 20, Waycross 21, St. Augustine, Fla., 22, Sanford 23.

BOYD'S MODERNS (Boyer and Sautelle, mgrs.): Amherst, Mass., Dec. 15, Leominster 16, Natick 17.

CLEVELAND (W. S. Cleveland, mgr.): Richmond, Va., Dec. 15.

CHARLES E. SCHILLING: Ventura, Cal., Dec. 13, Santa Barbara 14, Bakersfield 16, Visalia 17, Tulare 19, Hanford 20, Fresno 21, Stockton 23, Sacramento 24, 25.

GORTON: Marysville, O., Dec. 13, Springfield 15, Miamisburg 16, Franklin 17.

J. H. HAVERLY: Leadville, Col., Dec. 13, Colorado Springs 14.

LEW DOCKSTADER (Harry J. Clapham, mgr.): New Bedford, Mass., Dec. 13.

PRIMROSE AND WEST (D. W. Truss, mgr.): Rochester, N. Y., Dec. 13, Oswego 14, Watertown 15, Syracuse 16, 17, Utica 20.

SWEENEY, ALVIDO AND GOETZE: Frankfort, Pa., Dec. 14.

MISCELLANEOUS.

A. E. CARPENTER: Nashville, Tenn., Dec. 11-17.

BLONDELL AND CONKLING: Mitchell, Ind., Dec. 12-17.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.) Omaha, Neb., Dec. 13-15, Perry, Ia., 16, 17, Boone 19, 20, Des Moines 22-24.

BARTHOLOMEW'S EQUINES (James Albert, mgr.): Providence, R. I., Dec. 12-17, New York city 19-31.

BILL NYE AND BURBANK (H. B. Thearle, mgr.): East St. Louis, Ill., Dec. 13, Keokuk, Ia., 14, Burlington 15, Rock Island, Ill., 16, Washington 17, Chicago 18-24.

EDWARD MARO Magician): Toulon, Ill., Dec. 23, Chicago 24-17.

ELI PERKINS (Lectures): Fort Worth, Tex., Dec. 13, Cameron 14, Dallas 15, Thorp's Springs 16, Bloomington, Ind., 19, Fairmount 20, Lebanon, O., 21, Cambridge 22, Waynesburg 23.

FATHER SLATTERY (Lectures): Leavenworth, Kans., Dec. 14, 15.

KELLAR (Magician): Philadelphia, Pa., Oct. 3—indefinite.

PROF. HERRMANN: Cincinnati, O., Dec. 11-17, Chicago, Ill., 18-31.

SELLS AND RENTFROW CIRCUS: Ocala, Fla., Dec. 13, Orlando 14, Kissimmee 15, Tampa 16, Bartow 17.

W. C. COUP: Chicago, Ill., Nov. 21-Dec. 17.

MUNSON AND CO. CIRCUS: Campti, La., Dec. 14, Grand Ecore 15, Trichell 16, St. Maurice 17.

PROF. BELM: Oak Park, Ill., Dec. 13, 14, Park Ridge 15-17.

SWISS BELL RINGERS (Oakes): Larimore, No. Dak., Dec. 16, Mayville 17.

LETTER LIST.

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Johns, Barter Mrs.
Janauschek, Mme
Kingsley, Florida
King, C. E.
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Kemper, Collins
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Le Maie, Walter
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Lee, Will
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McCombrey, Mrs. W. D
Martin, Willis R
Mgr. Cleveland Minstrels
Morgan, H. W.
Mackaye, Steele
Mgr The American in Paris
Mgr Jan Coombs co
Madigan, Getty
McKenzie, Alex.
Martens, Carl
Mullaly, Wm
Mathene, Geo. T.
Mortimer, Annie
Norris, Harry
Naylor, Frank A
Nagle, E. F.
"Opera,"
Pickett, O'Neill
Parker, Harry D.
Pierce, Lydia
Polk, J. E.
Power, Littledale
Pool, Chas. E.
Pierson, N. E.
Palmer, T. Fay
Parish, Grant
Rogers, Irene
Rowan, Lansing
Rudesill, Martha
Ross, Fred. C.
Rateshide, Geo. H.
Roe, Marie
Ransome, Joseph
Roberts, May
Russell, Ada
Richardson, Lillian
Roberts, Arthur
Ramsdell, Vernon W.
Rose, Fanny O
Rogers, Charlotte T.
Schell, Harrie E.
Symns, Cuthbert
Spencer, Alex.
Spear, J. W
Seligman, Minnie
Shaw, Alice J.
Sawyer, Della
Stuttevant, R. C.
Tylet, Mrs. Cora
Thomas, Hilda
Tilton, F. E.
Underwood, A
Vassar, Queenie
Weber, Tom F.
Whiteside, Walker
Willard, Mr. Barrett
Wheeler, W. O
Wagenhals, L. A
Warde, Fred

OPEN TIME.

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ALBION, N. Y.: New Grand Opera House, Week of Dec. 19.

ALEXANDRIA, LA.: Dec. 5-10, 26-31.

ATLANTIC, IOWA: Opera House, Dec. 26-31, Jan. 26-31.

CAMDEN, S. C.: Camden Opera House, Dec. 12-31, Jan. 2-20, 22-31.

CANAL DOVER, OHIO: Big 4 Opera House, Dec. 24-31, Jan. 23, 24, March 17-31.

CLINTON, ILL.: New Fair Opera House, Dec. 5-17, 26-31, Jan. 2-14, Feb. 23-25.

COLUMBUS, KANS.: Columbus Opera House, Dec. 26-27, Jan 1-13, 14-21, Feb. 1-12 27, 21-27, March, April, and May.

FAYETTEVILLE, ARK.: Dec. 21, 24, Jan. 4, Feb. 4, 17-18.

GRAND RAPIDS: Mich. Power's Grand Opera House, Jan. 5-13, 23-28, Feb. 1-8, 20-28, March 4-31.

GOUVERNEUR, N. Y.: Union Hall, Dec. 4-25, Jan. and Feb.

KEARNEY, NEB.: Kearney Opera House, Dec. 4-24.

KEY WEST, FLA.: San Carlos Opera House, Dec. 1-31.

LOCKPORT, N. Y.: Hodge Opera House, Weeks of Dec. 5 and 19.

LUZERNE, PA.: Houghton's Opera House, Holiday, dates open.

NIAGARA FALLS, N. Y.: Orpheus Park Theatre, weeks of Nov. 28, Dec. 5 and 19.

OWENSBORO, KY.: New Temple Theatre, Dec. 22-24, 26, 29.

POTTSTOWN, PA.: Grand Opera House, Jan. 10, 11, 19, 27-28, Feb. 1, 9, 13, 17, 25, 27-28.

PHŒNIX, ARIZ.: Devereaux Opera House, Dec. 12-31, Jan. 31, March 27, April 17.

SHAMOKIN, PA.: G. A. R. Opera House, Dec. 27, 28, 30, 31, Jan. 2, 13, 16-24.

ST. JOHNS, N. B.: St. Johns Opera House, Jan. 2-5, 7, Feb. 27-28, March 2-11, 27-31, April 10-24.

TYRONE, PA.: Academy of Music, Feb. 1-4, 7-11, 21-23, 25-26, March 1-9, 21-24, 26-April 27.

VINTON, IOWA: Watson's Opera House, Jan., Feb. and March.

WINCHESTER, KY.: Winchester Opera House, Dec. 12-31, Jan. 9-24, Feb. 23-25, March 6-31.

DRAMATIC STANDARDS.

In a recent editorial in the Philadelphia *Times*, Colonel McClure newly calls attention to legitimate truths of the theatre that have repeatedly been expressed in THE MIRROR. His article follows:

It is a common belief among theatrical managers that the American people no longer care for dramatic art; that they only want to be amused, or to be entertained with pretty pictures, and that any commonplace triviality, if accompanied by sufficient display, is worth more than serious acting. Whatever ground there may be for this belief, there does occasionally come, to the weary watcher of the endless panorama that moves through our playhouses from week to week, a demonstration of the fact which some of us have persistently maintained through the dulness of recent years, that a real, living drama, strongly acted, is just as potent as ever to command success.

We have had two or three examples of this during the present season in Philadelphia and none more striking than the great hit made by Diplomacy last week. This is a play that makes no vulgar or sensuous appeal whatever. Its strength is purely and entirely intellectual. It is not a novelty. It has not even scenery or costumes to help the effect. It is simply a drama of modern life naturally acted. Yet it crowded the theatre where it was played as it had not been crowded this year. What better proof do we need that there is a public that will appreciate true art upon the stage if only they can get it?

And what nonsense it is to talk of the decline of the drama when we can get performances like this. It is perfectly true that actors like the Coghlans and other leaders in this group were educated under an older system; that the exquisite ease and lightness of touch, combined with absolute certainty of effect that make Cogalan's work in this play so beautiful, are the fruit of long experience in an organized theatre. But the way to get such actors is to get back the organization, and the key to that is in the artistic purpose and direction of the work. There lies the secret of the artistic success in the present instance, which has brought with it popular success. It shows not only that the American stage is as capable of fine achievement now as it ever was, but that its artistic standard depends at least as much on those who direct its work as upon those to whom they look for support.

A BIG BILL.

On Monday night, Jan. 2, there will be a complete change of bill at Koster and Bial's. Three noted specialists from the vaudeville stage of Europe will at that time make their first appearance at this concert hall, and in America. Violette, the chanteuse excentrique now appearing at the Folies-Bergere in Paris, has been engaged to appear then, and the others that will be seen are Marinelli, a contortionist from the Nouveau Cirque, Paris, the Interlacken Trio and the Mühlmanns, from the Winter Garden at Berlin. The latter differ from other Tyrolean singers seen here in that they are not simply warblers and yodlers. Orpheus and Eurydice, Offenbach's operetta, will also be brought forth at Koster and Bial's on Jan. 2. It has been condensed and revised by Frederick Solomon, and Mr. Solomon, pretty Dorothy Denning, Madge Lessing, and other favorites will be in the cast. Possibly a production even more worthy of note will be the first performance in America in Delibes' one-act operetta, The Miller's Daughter, which will be produced also on the same night. It is now some eight months since the change of policy tending toward high-class vaudeville was inaugurated at this concert hall. Improvement in the performances and the performers has been continual and more rapid as time passes. There is not the slightest doubt of the fact that Koster and Bial's is one of the best money-making establishments in New York. In this connection it is pertinent to observe that a very considerable share of the credit for the widening of the scope and patronage of the place is due to C. B. Cline, the press representative.

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OBITUARY.

Fred Leslie died in London last Thursday. The event was wholly unexpected, and caused great regret as well as general surprise in the circles to which he was familiar. Two weeks before he was acting at the Gaiety Theatre. He was in excellent spirits, and apparently in the best of health. He was busily rehearsing Don Juan, of which he was one of the authors, and which was announced for production on Boxing Night, Dec. 26. Mr. Leslie was suddenly attacked by typhoid fever, but his case was not regarded as critical until the very last. Mr. Leslie was perhaps the best comedian of his line in this country or in England. He was original and naturally and appealingly humorous. To this gift was added a musical one. He had a good baritone voice, and in musical burlesque and comic opera had won a distinguished and an unique place. He was educated at Dr. Qurne's school at Notting Hill, where he met Fred. Terry, who became his intimate friend. A hit in burlesque decided his career. At the age of twenty-four he went on the stage. After a short tour in the provinces he joined the Royalty Theatre company in 1872, making his debut as Colonel Hardy in Paul Pry. Thereafter he played engagements at the Comedy and the Alhambra, and then he came to this country. He played in Madame Favart at the Fifth Avenue Theatre. Returning to London, he originated the part of the Duke in Olivette. In 1882 he made a pronounced hit in the title-part of Rip Van Winkle at the Comedy. He then made a second visit to this country, and after a year's absence from London returned to that city and revived Rip. He next appeared as the Great Mogul in The Beggar Student. In the Spring of 1885 he removed to the Opera Comique, and in the following December he joined the Gaiety company. Again in 1890 he came to this country with the Gaiety company. His more prominent successes were made as Jonathan Wild in Little Jack Sheppard, Noirtier in Monte Cristo, Jr., and Don Cæsar de Bazan in Ruy Blas, of which he was one of the authors. About a year ago the Aronsons made him an offer to come to this city, but he refused it. Mr. Leslie had many friends in New York, dating from the time of his first visit when, as the principal comedian of the Conley-Barton company, he scored hits in Olivette, Madame Favart and other light pieces. He was a capital entertainer, and with William Terriss he gave a successful morning performance at Chickering Hall.

The death of Annette Ince, an old actress, at 810 Powell Street, San Francisco, was announced by telegram to the Actors' Fund on Dec. 3. The deceased was about sixty years old. Previous to her retirement, about twenty-five years ago, she had starred successfully in such parts as Camille, Parthenia, and Juliet. She played in St. Louis under the management of H. A. Berteman in 1857-58, and was supported by J. W. Collier, T. B. McDonald, and John Matthews. Her first appearance was as a dancer at a benefit to Peter Richings at the Walnut Street Theatre, Philadelphia, on May 7, 1849.

Harry Mehan, an old-time actor of St. Louis, died on Nov. 25. He acted in companies with Forrest, the elder Booth, Jefferson, Edwin Eddy, Brooke, Macready, Barrett and McCullough. He had lived a retired life for several years on account of infirmities. Heart trouble, with which he had long suffered, terminated in apoplexy. A large number of professionals attended his funeral, which took place on Nov. 26, the expense of which was borne by Ollie Hagan, manager of Pope's and Hagan's theatres, where the deceased had last been employed, and John Havlin.

J. Escher, manager of the Alhambra Theatre, St. Louis, died on the 3d inst. He was said to be the oldest manager in the country. He opened the first variety theatre in Chicago, and once ran a house in Cincinnati. Since 1857 he had made St. Louis his home. Fritz Emmet, Bobby Gaylor, and others who afterward became noted first appeared at his house. He was born in Philadelphia, where a brother is engaged in the show business.

Mrs. Anne Wambold died at the home of her daughter, Mrs. Samuel Bacon, in Newark, N. J., on Nov. 30, in her ninetieth year. Her father was David Stewart, a Revolutionary soldier, who served seven years under Washington. She was the mother of eleven children, among them being Jacob Wambold, a police lieutenant of Newark, "Dave" Wambold, once famous as a minstrel, Joseph C. Wambold, assistant postmaster of Newark, James Wambold, and Edward Wambold.

T. J. McLaughlin died in Chicago on Dec. 5. He had been on the stage for several years, and had played leading business with Marlande Clark, Maude Atkinson and others.

Westley Sheridan, of the Kidnapped company, lost his little child by death at Baltimore on Nov. 24.

ELISABETH MARBURY'S SUCCESS.

Miss Marbury has been located at her offices, 21 West Twenty-fourth Street, for more than a year. Her business has grown out of all proportions to the size of her establishment, and on May 1 she will move into much larger offices in the Empire Theatre on Broadway next to the Mirror Building. It is quite possible that, in consequence of this meditated change of location, Miss Marbury will make her annual trip to Europe sometime in March or April. In this case she will return with many unique furnishings for her new offices.

Miss Marbury has secured the American rights to several plays produced recently in Paris. Among them may be mentioned La Femme du Commissaire, now at Cluny Theatre; Saint Freya, an opera comique by the authors of Miss Helyett, and the play, written by Feydeau, produced this week at the Palais Royal Theatre. Miss Marbury expects to receive shortly the manuscript of the comedy Pailleron has written for the Comédie Française.

It may be interesting as a matter of fact to know that the melodrama called The Outsider, by Forbes Dawson and Sant-Matthews, that Charles Barton has secured for the purpose of producing it in this country, was not purchased in London as has been stated by the daily papers, but through the agency of Miss Marbury.

BONNIE BESSIE BONEHILL.

There is always a certain amount of anxiety connected with any starring venture, but in the case of Bessie Bonehill, who intends to take the road next season at the head of her own company, the anxiety should be of the slightest kind. This is simply because Miss Bonehill's individual ability and magnetism are extraordinary—as has been proven by the cordial and incessant applause of audiences both in England and in this country; and it is her purpose to surround herself with a company of comedians and specialty performers of merit second only to her own. The names of several of those that will be in her company Miss Bonehill has mentioned to a representative of The Mirror, but it is not necessary to publish them at this time.

Miss Bonehill will sail for England tomorrow (Wednesday) on the *Majestic*. She will go at once to London, where she will appear nightly at the Empire, the Trocadero, the Royal, and the Metropolitan. Her London engagements will last for eight weeks. She will then tour the English provinces. In July she will return to America. The second week in August she will begin a two weeks' engagement at Tony Pastor's. During the engagement she will rehearse with her company in the farce-comedy, Playmates. Her tour in the piece will begin early in September. Time has been booked already at many theatres.

Although Miss Bonehill has not appeared in the legitimate in this country, she has had plenty of experience in that direction in England. In this connection it is interesting to note that eight years ago she was William in Black Eyed Susan, with Lillian Russell in the same cast as the principal girl. This was at the Alhambra before it was turned into a music hall.

Ever since her appearance as the principal attraction at Tony Pastor's Miss Bonehill has had offers to lead companies. David Henderson, for instance, wanted her to sing the role of Sinbad, in that extravaganza. Rich and Harris offered her the soubrette role in A Straight Tip, and said they would have it rewritten, expanded and featured. The soubrette role in The Dazzler was also offered to her. But Miss Bonehill has preferred to originate—as she has done always.

Mr. Seeley, Miss Bonehill's husband, who is known all over the country for his clever and diverting musical and comic specialties, will be associated with his wife in the cast; and, as we have announced already, J. J. Rosenthal will manage the tour.

Mr. Seeley sails for Europe with his wife, and will appear at the Trocadero, Oxford, and Standard in London.

THE TELEGRAM.

John Battelle Meagher writes to The Mirror from Mankato, Minn., answering an item recently published in this paper to the effect that Orrin's Columbian Players were chargeable with piracy of the play The Telegram, which Josie May Hall claimed as her exclusive property. Mr. Meagher says: "Mr. Moore and Mr. Livingston, now with the Columbian Players, were formerly associated with Miss Hall. While with her, the play The Telegram was stitched together anew, and these gentlemen, as well as all other members of Miss Hall's company, at that time, assisted in its construction. The play is simply a string upon which to hang individual specialties. When Mr. Livingston left Miss Hall's company, he took his specialty as well as the line, believing he had as much right to the play as his co-authors. Mr. Swan, Miss Hall's manager, during a recent engagement of the Columbia Players at Kankakee, Ill., warned the manager of the Opera House against permitting them to put on The Telegram. The manager was insured against loss, and a tilt was invited with Mr. Swan, that the right to the play might be established. But Mr. Swan refused to take up the cudgels in defence of his right."

A MELODRAMATIC GENIUS.

Doré Davidson, whose success with Dangers of a Great City will not permit him to avail himself of the opportunity, writes to The Mirror, enclosing a letter tendering him a new play. The letter is as follows:

November 30, 1892.

Dear sir i have on hand A southeron Melly Drama intirely new Redy for the stage name Roland lee in 4 act Whitch i wood like to Rent on Resinebles turmes in all thair is 33 coriters whitch can be Double upta A Bout 23 or 24 the pees Represent seenes on the Misipy River the 2 acts ends with a tablow the leeding lady father Perishes on the Burning Boot her hartships in life and a creole step Mother if any other information is wanted it will Be Kindly gave to you By Directing to olytont Pa Danmore st MISS A A DUFFY

A NEW FORM OF PIRACY.

John Batelle Meagher writes to The Mirror from Maukato, Minn., of a new form of piracy being practised thereabouts. E. William Howe, a professional, is engaging himself to local lodges of the Knights of Pythias to produce My Partner. The cast in every case is entrusted to local talent, and the affair is under the management of persons of good repute in the places where the play is presented. Of course the good people who undertake this form of fraud may not understand the fact that they are using another's property. Howe has produced this play in Faribault, Austin and other towns, and is now at work in Le Suer.

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A. A.

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